

The Complete Works of  
William Shakespeare

*Reprinted from the First Folio*  
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*and H. A. Clarke* ♣ *With an*  
*Introduction by John Churton*  
Collins M.A. D.Litt. ♣ ♣

Vol. I

*The Tempest*  
*Two Gentlemen of Verona*  
*Henry Wives of Windsor*

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**RETROCONVERTE**

**B. C. S. C. L.**



# GENERAL INTRODUCTION

THE design of the present edition of Shakespeare is twofold: it is to furnish the general reader with all that is necessary for the intelligent study, in the commonly accepted sense of the term, of each one of the plays—with glossaries, that is to say, and with what is requisite in the way of commentary and prolegomena for the elucidation of the text and for the history generally of the drama—its source or sources, the probable date of its composition, the influences affecting it, its relation to the poet's other works. Where the text of the First Folio is deficient and has to be supplemented from the Quartos, the deficiencies are supplied within brackets. This edition thus presents compactly what every serious reader of Shakespeare necessarily requires. But this is quite subordinate to its main design. What it possesses in common with those in vogue has been introduced simply to give it completeness, and in order that the reader may find in succinct epitome all the information practically required for intelligent study.

But what differentiates this edition from all others and gives it its unique value and importance requires particular explanation. It is not too much to say that the textual and critical study of Shakespeare has hitherto been confined exclusively to specialists and scholars. The general reader, so far from having any facilities for such a study, has not even learned to



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recognise its importance. For upwards of two centuries and a half he has taken what the poet's editors have chosen to give him, and what they have given him has been a concoction the quality and characteristics of which have been determined partly by the idiosyncrasies of particular editors, and partly by the literary tastes and fashions of particular epochs. In fact, the text of Shakespeare presents, in the nature of the modifications it has undergone, an exact analogy to the exhibition of his dramas on the stage. Hamlet, as represented by Burbage and Lewen, by Betterton, by Garrick, by Booth, by Fechter, by Irving, and under the scenic and theatrical conditions in which they represented him, differed scarcely more than the text of the drama as it appears successively in the First Folio, the editions of Rowe, of Theobald, of Hanmer, of Warburton, of Capell, of the Variorum editors, of Andrew Becket, of Charles Knight, of J. Payne Collier, and of the Cambridge editors. The history of Shakespeare's text is, in fact, the history of a text corrupted beyond all precedent of corruption, deviating, and deviating demonstrably, far more widely from its prototype than that of any other poet in the world, with the single exception of the Homeric poems. To say that in the current texts of the Greek dramatists, of Pindar, of Virgil, of Theocritus, and of others, as well as of the ancient Latin poets generally, we are very much nearer the original autographs than we are in the current texts of Shakespeare, is to say what may seem incredible, but what is, nevertheless, in all probability, strict truth. This will be best understood by comparing what may be called the Victorian text of the poet with that of the Elizabethan—in other words, Shakespeare's text as it appears in the universally



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popular Globe edition, an edition which either supplies or forms the basis of the texts used in all our schools and educational institutions, and that text as it appears in the First Folio. But as it is the main object of the present edition to place the general reader in possession of the text of the First Folio, and so enable him to make this comparison for himself, it may be well at once to explain exactly what is here reproduced, for what reason it has been reproduced, and how on such a reproduction must be based not only all hope of recovering what the poet actually wrote, but, what is almost equally important, all possibility of catching as it were his accent and tone.

What is reproduced, and reproduced with exact fidelity, is the text of the First Folio, the only variation being the substitution of modern type for the long *s*, the interchangeable *i* and *j*, *u* and *v*, the occasional *y* for *th*, and the abbreviated *the* for *them*. What does not appear in the First Folio is placed within brackets. That the deviations from the First Folio, made in what may be called the Victorian text, represented by the Globe edition, may be readily seen, they are, when important enough to affect either the sense or the metre, noted, together with their sources, at the foot of each page. The reader has thus as it were in clear and simple epitome a history of the formation of the modern text, and is at the same time presented with that text. As he has before him the corruptions and deficiencies of the original, or what have been assumed to be such, he can form his own opinion as to how far the attempts made to remedy them have been successful or justifiable. Whatever may have been the delinquencies of the editors and printers of the First Folio, and of the scandalous and quite exceptionable laxity

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with which the correctors of the press did their duty, there can be no doubt one thing is certain: the text as we find it there is the nearest possible approach we have to what came from Shakespeare's pen. It is the basis on which every sound text must rest; to deviate from it without absolute necessity is simply unwarrantable. It is all, and more, that the Laurentian codex is to *Æschylus* and *Sophocles*, and with deviations from it begins the rapidly extending corruption of Shakespeare's text. On scrupulous adherence to it, except where it is obviously corrupt or obviously deficient, the first condition of an editor's success must depend.

Let us glance at its history. Some eight years after the poet's death two of his 'friends and fellows'—John Heminge and Henry Condell—collected such of his plays as they could—probably, with the exception of 'Pericles,' all he wrote or was largely concerned in—and gave them to the world in a handsome folio. To this folio was prefixed an Address, a part of which is so important that it should be literally transcribed:

It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liv'd to have set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected and publish'd them; and so to have publish'd them, as where (before) you were abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors, that expos'd them: even those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceived them Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went

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together : And what he thought, he uttered with that easinesse, that wee have scarce received from him a blot in his papers.

The obvious deduction from this important statement is that the plays published in this volume, so far as we know for the first time, as well as those which had appeared in Quarto during the author's lifetime, were here printed, all of them, from the original manuscripts. It is also plainly the intention of the editors to discredit the Quartos by describing them, without distinction, as 'stolen,' 'surreptitious,' and 'imperfect,' and to make the reader believe that it is in the Folio alone that Shakespeare's authentic work is to be found. Now, how far were Heminge and Condell speaking the truth? That they were not speaking the whole truth is certain, for it can be proved that in the case of 'Love's Labour's Lost,' 'Merchant of Venice,' 'Midsummer-Night's Dream,' 'First Part of Henry IV.,' and 'Much Ado about Nothing,' the Folio simply reprints the maligned Quartos, and that this applies, with the exception of IV. i. 154-318, to 'Richard II.,' while it is at least in the highest degree probable that the printers of the Quartos of 'Titus Andronicus,' '2 Henry IV.,' 'Richard III.,' 'Hamlet,' 'Troilus and Cressida,' 'King Lear,' and 'Othello,' must have had full or partial access to the genuine manuscripts. Indeed, in some of these plays, notably in 'Love's Labour's Lost,' the 'Midsummer-Night's Dream,' and 'Richard II.,' the readings of the Quarto are preferable to those of the Folio, and it is quite certain that they must have been printed either more correctly or printed from a better MS. Nor is this all : many of the errors and peculiarities with which the First Folio

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abounds are not such as can be accounted for by the printer misreading the MS., but must have arisen from the fact that he was printing from some transcript made for the use of the theatre. This may account for the great differences in the state of the text as regards particular plays. A striking illustration of the probable correctness of this theory is afforded by 'Hamlet' as it is printed in the First Folio. Here we find omitted <sup>1</sup> I. i. 108-125, iv. 17-38, 75-78; II. ii. 17; IV. i. 4, 41-44, iv. 9-66, vii. 68-81, 114-123; and V. ii. 106-141. All these look very like 'cuts' most judiciously made for acting purposes, and excise no passage which is relevant to the action, as a glance at the most important excisions will show. They are: I. i. 108-125, eminently Shakespearean, but a mere rhetorical excrescence in the dialogue; *Id.* iv. 17-38, the reflections of Hamlet on drunkenness, and the influence of heredity in men, which again has no relevance to the action; and lastly, IV. vii. 114-123, which is perhaps the most remarkable of the omissions:

There lives within the very flame of love  
A kind of weeke or snufe that will abate it,  
And nothing is at a like goodnes still,  
For goodnes growing to a plurisie,  
Dies in his owne too much, that we would doe  
We should doe when we would: for this would changes,  
And hath abatements and delays as many,  
As there are tongues, are hands, are accidents,  
And then this should is like a spendthrifts sigh,  
That hurts by easing; but to the quicke of th' ulcer.

a passage pre-eminently Shakespearean, and one which

<sup>1</sup> Globe Numbering.

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it would have been deplorable to lose, but interrupting the course of the action. In the case of 'Hamlet' it is indeed quite possible that the 'cuts' may have been made by the poet himself.

That the text printed in the Folio had been carefully revised is certain. A notable instance of this is afforded by IV. vii. 24 *seqq.*:

So that my Arrowes  
Too slightly timbred *for so loud a winde*  
Would have reverted to my Bow againe.

Here all the Quartos make nonsense, varying between 'loued arm'd,' 'loued armes,' and 'loved armes.'

But this can hardly be said for the Folio text of 'Lear,' which, like that of 'Hamlet,' has been plainly printed from a stage copy most recklessly and ignorantly curtailed by some vandal hand, obviously for the purpose of shortening the play for acting purposes. About two hundred and twenty lines which appear in the Quartos have here been excised, and about half the excisions are fully justified, but among them are the following:—

Teares his white haire,  
Which the impetuous blasts with eyles rage  
Catch in their furie, and make nothing of,  
Strives in his little world of man to outscorne,  
The too and fro conflicting wind and raine,  
This night wherein the cub-drawne Beare would couch,  
The Lyon, and the belly pinched Wolfe  
Keepe their furre dry, unbonneted he runnes,  
And bids what will take all.

III. i. 9-10.

When we our betters see bearing our woes:  
we scarcely thinke, our miseries, our foes.

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Who alone suffers suffers most it'h mind,  
Leaving free things and happy shoves behind.  
III. vi. 61

And so to the end of the scene.

*Alb.* I feare your disposition  
That nature, which contemnes ith origin  
Cannot be bordered certaine in it selfe,  
She that her selfe will sliver and disbranch  
From her materiall sap, perforce must wither,  
And come to deadly use.

*Gon.* No more, the text is foolish.

*Alb.* Wisedome and goodness to the vild seeme vilde,  
Filths savor but themselves, what have you done ?  
Tigers, not daughters, what have you perform'd ?  
A father, and a gracious aged man  
Whose reverence even the head-lugd beare would lick.  
Most barbarous, most degenerate have you madded,  
Could my good brother suffer you to doe it ?  
A man, a Prince, by him so benifted,  
If that the heavens doe not their visible spirits  
Send quickly downe to tame this vild offences, it will come,  
Humanity must perforce pray on it self like monsters of  
the deepe.

IV. ii. 38.

To stand against the deepe dread bolted thunder,  
In the most terrible and nimble stroke  
Of quicke crosse lightning to watch poore *Per du*,  
With this thin helme.

IV. vii. 41.

It is perfectly clear that the exciser of such passages as these could have been a man of no taste or sensibility, but must have been bent only on shortening the play. To this it must be added that the Folio contains fifty lines which are not to be found in the Quartos, and that, though the text is in parts appar-

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ently a reprint of the Quartos, much of it is quite independent of them. The only possible explanation can be that Heminge and Condell printed their text from a stage copy, which had as little connection with the original manuscript as it had with the manuscript followed by the Quartos.

Another presumption that the printers of the First Folio printed from stage copies transcribed for the actors, with varying degrees of fidelity and clearness in the handwriting, is afforded by a comparison of such a text as that of the 'Two Gentleman of Verona' or the 'Tempest,' and that of 'All's Well that Ends Well.' In the first there are scarcely any important misprints or corruptions at all, they being indeed practically confined to the substitution of 'Padua' and 'Verona' for 'Milan' in Acts II. III. and V., and it is so with the text of the 'Tempest.' But in 'All's Well that Ends Well' they simply teem, giving the impression that the text must have been set up from some manuscript unusually difficult to decipher.

The respective relations of the Quartos to the First Folio, and of both to the original manuscripts, are problems beyond all solution now. What probability points to is this, that of the plays which appeared in Quarto during Shakespeare's lifetime, the following were printed by publishers who had full access to the original manuscripts, and probably retained them, so that Heminge and Condell could not use them in printing the First Folio, 'Love's Labour's Lost,' 'Midsummer - Night's Dream,' 'Merchant of Venice,' '1 Henry IV.,' and 'Much Ado about Nothing'; that in the case of 'Titus Andronicus,' 'Richard III.,' 'Richard II.,' '2 Henry IV.,' 'Hamlet,' 'King Lear,' 'Troilus and Cressida,' and 'Othello,' published

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after the poet's death in 1622, the printers of the Quartos and the editors or corrector of the First Folio had both of them full or partial access to the original manuscripts, and availed themselves of them in printing their texts. In the third group, and in that group only, come the Quartos, rightly designated by Heminge and Condell as 'stoln,' 'maimed,' and 'deformed'—namely, the Quarto of 2 Henry VI., published in 1594, under the title of 'The First Part of the Contention,' etc., without the author's name, and reprinted in 1600; the Quarto of '3 Henry VI.,' brought out in 1595, under the title of 'The True Tragedie of Richard, Duke of Yorke, and the death of the good King Henry the Sixth,' etc.—also without the author's name, and reprinted in 1600; the first Quarto of 'Romeo and Juliet,' published in 1597, without the author's name; the Quarto of 'Henry V.' published in 1600, without the author's name, and reprinted in 1602 and in 1608; the Quarto of 'Merry Wives of Windsor,' printed in 1602, without the author's name; and the first Quarto of 'Hamlet,' 1603, with the author's name. All these were undoubtedly printed surreptitiously from pirated stage copies, and it is to these that Heminge and Condell directly and honestly referred, though they ambiguously, possibly with the intention of deceiving, seemed to extend their reference to all the others. These are the conclusions at which Messrs Vandam and Stoffel, in one of the most valuable contributions which has ever been made to the textual study of Shakespeare, have, after an exhaustive comparative study of the Quarto and the Folio, arrived.

When therefore Heminge and Condell asserted that they printed the plays from the original manuscripts,



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and that these were the sources of their text, they said what was substantially, though not wholly, true. Several of the plays were demonstrably printed directly from the Quartos; some of them were printed as clearly from stage copies, but from stage copies collated in all probability with the original manuscripts. But of one thing we may be quite certain: where the compositors could avail themselves of print they would do so, and where a stage legibly written copy was at their service they would not be induced, by any superstitious reverence for an illegible autograph, to treble their labours. If Shakespeare's signatures are any indication of his ordinary handwriting, he must certainly have been the terror of compositors.

So much for the text of the First Folio where it is possible to check it by comparison. But of the thirty-six plays contained in it, it is the sole authority for the text of twenty, no quartos of which are known to exist—namely, '1 Henry VI.,' and in their present form 2 and 3, 'Two Gentlemen of Verona,' 'King John,' 'Comedy of Errors,' 'As You Like It,' 'Taming of the Shrew,' 'Twelfth Night,' 'All's Well that Ends Well,' 'Julius Cæsar,' 'Macbeth,' 'Timon of Athens,' 'Coriolanus,' 'Antony and Cleopatra,' 'Measure for Measure,' 'Henry VIII.,' 'Winter's Tale,' 'Tempest,' and 'Cymbeline.' When we think that but for Heminge and Condell these plays might have been lost to the world, we may well hesitate to say a word in disparagement of such benefactors. But it is impossible not to regret that they did not give what, with comparatively little trouble, they might have given us—a text undeformed by the gross and palpable errors with which it teems. They seem to have contented themselves with revising and ar-

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ranging the manuscripts for publication, leaving everything else to the printers, and to those who corrected for the press, both of whom performed the work with scandalous negligence. Hunter indeed scarcely exaggerates when he says that 'perhaps in the whole annals of English typography there is no record of any book, of any extent and reputation, having been dismiss'd from the press with less care and attention.'

At its worst, it exhibits all the defects peculiar to the first uncorrected proofs of an impression set up from a manuscript exceedingly difficult to decipher by an unusually careless and incompetent compositor — words, the restoration of which is obvious, left unsupplied; unfamiliar words transliterated into gibberish; whole lines dropped out; lines transposed; verse printed as prose and prose as verse; punctuation as it pleases chance; speeches belonging to one character given to another; stage directions incorporated in the text; actors' names suddenly substituted for those of the dramatis personæ: scenes and acts left unindicated or indicated wrongly.

All this and more contribute to make it too often one of the most exasperating examples of typography and editing in existence. And yet, oddly enough, side by side with this, we find indication of scrupulously careful printing, and this is as a rule the case in all the great passages, where particular attention has evidently been paid to punctuation. Let the reader turn, for example, to the soliloquy of Henry V. (Act IV. i. 231-291)<sup>1</sup>; to Antony's two speeches ('Julius Cæsar,' III. ii. 83-117 and *Id.* 128-147); to Portia's appeal to Mercy, ('Merchant of Venice,' IV. i. 195-216), and Lorenzo's beautiful speech (V. i. 64-78); to Macbeth's two

<sup>1</sup> The references are given to the present edition.

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soliloquies (I. vii. 1-33 and II. i. 44-77); to the fine speeches of Agamemnon and Nestor, which open the third scene of 'Troilus and Cressida,' deformed only by one palpable misprint; the famous soliloquy of Hamlet (III. i. 63-99); the Duke's speech in 'Measure for Measure' (III. i. 7-43); the two speeches of Prospero ('Tempest,' IV. i. 168-185 and V. i. 40-64). It will be seen that in all these passages, and be it remembered that they are typical of almost all the others when the poet's composition is elaborate, no departure from the Folio text can be anything else than detrimental.

Before illustrating the disastrous results of tampering unnecessarily with the text of the Folio, it may be well to show how, by reproducing both its spelling and its punctuation, the tone and accent of the poet, the race and flavour, as it were, of his style are preserved, as in no other way they can be preserved. There was much wisdom and as much taste in what Dr Johnson observed, when in an edition of John Hale's writings prepared by one of his descendants, his ancestor's language was modernised. 'An author's language,' said Johnson, 'is a characteristic part of his composition and is also characteristic of the age in which he lives. Besides, Sir, when the language is changed we are not sure that the sense is the same.' It may be contended, as the Cambridge editors have contended in justifying their modernisation of the text, that spelling in Shakespeare's time, and for half-a-century afterwards, was purely capricious. This was undoubtedly the case. As Ingleby puts it: 'We may rest assured that every compositor in a printing-house spelt pretty much as seemed good in his own eyes.' The printers indeed evidently preferred variation to uniformity. If

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they had set up, says Ingleby, *foorth*, *poore*, *woorse* on one occasion, *forth*, *pore*, and *worse* would be substituted on the next. Thus *hair*, *haire*, *beare*; *heared*, *bear'd*, and *beard* were interchangeable, so *dost*, *doest*, *doost*, and *heart*, *hart*, *bert*; *fair*, *fayre*, *faire*, and *recover*, *recourer*, and *recure*. In the 'Rape of Lucrece' 'desperate' is spelt in line 219 *desp'rate*, in l. 739 *desperat*, in l. 1038 *desp'rat*. In 'Venus and Adonis' we find in l. 162 *died*, in l. 498 *dy'de*, in l. 1080 *di'de*. Undoubtedly the punctuation not only proceeds on principles very different from ours, but, owing to gross carelessness on the part of the compositor, does not always follow those principles, yet, for all this, it is at times employed with great care, and should certainly be retained. It is the same with the use of capital letters, which are evidently used for purposes of accentuation, and should also be retained. Now, capricious though they be, and occasionally even puzzling and misleading, it is the antique spelling, the punctuation, and the use of capitals—in other words, the preservation of the exact medium through which the poet conversed with those whom he addressed—that enables us not only to recall his world, but to catch as it were his exact accent. A modernised text cannot possibly convey the same æsthetic impression as that which preserves the antique flavour of the original. Renovated castles and 'improved' cathedrals are no doubt in many respects preferable to the venerable fabrics on whose sites they stand, but they neither have, nor can they recall, the charm of what they have superseded. The power of poetry in relation to its subtlest and most delicate effects is more dependent than we suppose on the form in which that poetry is presented to us. Let anyone read the following passages presented respectively in the Victorian and

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in the Elizabethan text, and ask himself whether the effect is æsthetically in both cases the same :—

Oh my Soules Joy :

If after every Tempest, come such Calmes, .  
May the windes blow, till they have waken'd death ;  
And let the labouring Barke climbe hills of Seas  
*Olympus* high : and duck againe as low,  
As hell's from Heaven. If it were now to dye,  
'Twere now to be most happy. For I feare,  
My Soule hath her content so absolute,  
That not another comfort like to this,  
Succeedes in unknowne Fate.

'Othello,' II. i. 212-221.

O my soul's joy !

If after every tempest come such calms,  
May the winds blow till they have waken'd death !  
And let the labouring bark climb hills of seas  
Olympus-high, and duck again as low  
As hell's from heaven ! If it were now to die,  
'Twere now to be most happy, for I fear  
My soul hath her content so absolute  
That not another comfort like to this  
Succeeds in unknown fate.

We may notice in passing how admirably in the original both the spelling and the capitals, as well as the punctuation, accentuate the passage almost like musical notation.

Take again Hamlet's soliloquy :

To be, or not to be, that is the Question :  
Whether 'tis Nobler in the minde to suffer  
The Slings and Arrowes of outrageous Fortune,  
Or to take Armes against a Sea of troubles,  
And by opposing end them : to dye, to sleepe  
No more ; and by a sleepe, to say we end

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The Heart-ake, and the thousand Naturall shockes  
That Flesh is heyre too? 'Tis a consummation  
Devoutly to be wish'd. To dye to sleepe,  
To sleepe, perchance to Dreame; I, there's the rub,  
For in that sleepe of death, what dreames may come,  
When we have shuffle'd off this mortall coile,  
Must give us pawse. There's the respect  
That makes Calamity of so long life:  
For who would beare the Whips and Scornes of time,  
The Oppressors wrong, the poore mans Contumely,  
The pangs of dispriz'd Love, the Lawes delay,  
The insolence of Office, and the Spurnes  
That patient merit of the unworthy takes,  
When he himselfe might his *Quietus* make  
With a bare Bodkin? Who would these Fardles beare  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscovered Countrey, from whose Borne  
No Traveller returnes, Puzzels the will,  
And makes us rather beare those illes we have,  
Then flye to others that we know not of.  
Thus Conscience does make Cowards of us all,  
And thus the Native hew of Resolution  
Is sicklied o're, with the pale cast of Thought,  
And enterprizes of great pith and moment,  
With this regard their Currants turne away,  
And loose the name of Action.

Surely we have here a text as finally settled as any text can be, spelling, capitals, and punctuation alike contributing to the elucidation of the poet's meaning. It is not necessary to place beside it the Victorian text, which, being readily accessible, any reader can compare for himself; of its inferiority to the original in all the points in which it differs there can be, in truth, no question.

It cannot be too strongly emphasised that by far the

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greater portion of the text of the First Folio is not only perfectly sound and carefully punctuated, but cannot be altered except for the worse, that its corruptions, innumerable though they be, spring for the most part from mere printer's errors, simple carelessness on the part of the compositor, the majority of them being as easily remedied as the errors familiar to us in first proofs. Take, for instance, the following, where all that is needed to turn nonsense into sense is to separate the letters :—

Urchins  
Shall *for that* vast of night, etc.  
' Tempest,' I. ii. 385-386.

where all that is required is to separate *th* from 'at' and connect it with *for*, so

Urchins  
Shall forth at vast of night.

Again :  
Fairies be gone, and be *alwaies* away.  
' Midsummer-Night's Dream,' IV. i. 47.

where by reading 'al waies' (all ways) the sense is restored. So in 'Henry V.' IV. iii. 115-118 :

Marke then *abounding* valour in our English :  
That being dead, like to the bullets crasing,  
Breake out into a second course of mischiefe,  
Killing in relapse of Mortalitie.

Here by separating the *a* from *bounding*, and removing the colon at the end of the line, the passage is restored. So in 'Measure for Measure,' IV. ii. 57 :

You shall finde me *y'are*.

Remove the comma, read 'yare' (ready), and all is sense.

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So is *Alcides* beaten by his *rage*.

'Merchant of Venice,' II. i. 41.

Change *r* into *p* and all is as clear, as all is clear in 'Titus Andronicus,' III. ii. 65, by inserting the dropped-out *l* before *i* in *doings*:

And buz lamenting *do(l)ings* in the ayer.

So in 'Troilus and Cressida,' I. iii. 41-42.

But let the *Russian* Boreas once enrage  
The gentle *Thetis*.

Substitute the easily confounded *ff* for *ss*, so getting *Ruffian*, and the right word is restored.

Again in 'Julius Cæsar,' IV. i. 42-43.

The substitution of an *A* for an *O* and an *O* for an *A* turns the nonsense of

One that feeds  
On *Objects*, *Arts*, and Imitations

into the sense of

On *Abjects*, *Orts*, and Imitations.

'The substitution again of *t* for *r* in 'Macbeth,' III. ii. 18:

We have *scorch'd* (scotch'd) the Snake, not kill'd it.

*i.e.* scotch'd gives us almost certainly what Shakespeare wrote; while the insertion of an *b* in 'Troilus and Cressida,' II. iii. 78—he s(h)ent our messengers—gives point to what before was not only pointless, but nonsensical. So in 'Antony and Cleopatra,' I. ii. 123-124, the substitution of *m* for *w* rectifies

Oh then we bring forth weeds,  
When our quicke *windes* lye still.



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just as in the 'Midsummer-Night's Dream,' II. i. 113-115, the substitution of *t* for *c* turns arrant nonsense into sense :

And on old *Hyems* chinne (thinne) and Icie crowne,  
An odorous Chaplet, etc.

Once more. In 'Troilus and Cressida,' IV. v. 70 occurs the well-known *crux* :

That give a coasting welcome etc it comes.

Here all that is necessary to recover the original is to join the *a* with the *c*, reading *accoasting*, and turn the *t* into an *r*, and so we get :

giving accoasting [accosting] welcome ere it comes.

*i.e.* moving alongside a welcome, or meeting it before it comes.

Such are illustrations of the simple rectification of errors typical of at least more than half the corruptions of the First Folio. Others are cured merely by revising the punctuation, a memorable illustration of which would be the famous lines in 'Macbeth,' II. ii. 78-79 :

This my Hand will rather  
The multitudinous Seas incarnardine,  
Making the Greene one, Red.

where the removal of the comma after *one* restores the meaning, especially if we accept Ingleby's proposal to read *their* for *the*. It may, however, be noticed in passing that it is dangerous to tamper with punctuation unnecessarily, though very striking and brilliant effects may sometimes be produced, as in 'Timon of Athens,' V. iv. 93-96, where the Folio points thus :

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Yet Rich Conceit  
Taught thee to make vast Neptune weep for aye  
On thy low Grave, on faults forgiven. Dead  
Is Noble *Timon*.

but which Theobald thus proposes to punctuate :

On thy low grave.—On : fault's forgiven,  
Dead, etc.,

supposing that Alcibiades is suddenly addressing the senators and attendants. And this he supports by Antony's

On.  
Things that are past, are done, with me.  
'Antony and Cleopatra,' I. ii. 108.

and by observing that Alcibiades' speech is in breaks between his reflections on Timon's death and his address to the Athenian senators. Another illustration is in 'Coriolanus,' I. iv. 48-51.

Marcus is addressing his flying troops :

All the contagion of the South, light on you,  
You Shames of Rome : you Heard of Byles and Plagues  
Plaister you o're, that you may be abhorr'd  
Farther then scene.

This Johnson and the editors who have followed him point :

You shames of Rome, you heard (herd) of—Boils and  
Plagues  
Plaster you o'er.

making a break after *of*, as if the fury of his passion left him at a loss for vituperative epithets.

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In all the instances given above, and in numberless others, we have not only legitimate and obvious corrections of the text of the First Folio, but such as cry for amendment, and such as Heminge and Con-dell's 'readers' should themselves have made. Let us now turn to some illustrations of the corruptions imported into Shakespeare's text by unnecessary deviations from the text of the Folio, and of the danger involved in tampering with it. A brief review of some of the most typical of them will show that Messrs Vandam and Stoffel have not exaggerated when they say that those who have departed from that text, from the editor of the Second Folio downward, have imported far more corruptions into it than they have corrected. It will also show the wisdom of the reaction which is now setting in against modernisations of that text, and the necessity of faithful literal adherence to it except where corruption is demonstrable. What even general readers now require is to be put, so far as it is possible, in possession of what the poet actually wrote, not what his editors have attributed to him. Shakespeare was undoubtedly a careless writer, and, except in his more elaborate passages, probably troubled himself little about the minutiae of expression, so that it is often possible to improve his phraseology and to substitute felicities for commonplaces. We have also to remember that what grates on our ears, or on our taste, did not grate either on him or on his contemporaries. To us, for example, such a collocation

as

Cleanse the *stuff'd* bosom of that perilous *stuffe* ;

or

If this poor *trash* of Venice whom I *trash* ;

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or

To England will I *steale* and there I'll *steale*,

is intolerable, but, so far from being intolerable then, it was studiously affected.

To us such expressions as

The great man down you mark his *favourite* *flies*

and

*Hath* all his *ventures* failed,

are gross solecisms, but in his time 's' and 'th' were plural inflections. Now to comb away these things as modern editors do is both critically and historically to falsify his text. Nor is this all: it may be, and is, a subordinate point of interest in the works of a great poet that he throws light on the philology of the language in which he writes, on peculiarities in expression and in colloquial parlance common to the style of his time, on customs and habits and on antiquities generally, but if a subordinate interest it is a very real one. In a modernised text much of this is necessarily lost, and in a text ignorantly tampered with all of it is in danger of being obscured.

In his quaint and learned treatise 'Shakespeare Hermeneutics or the Still Lion,' Ingleby has given several illustrations of the danger of tampering with the old text, pointing out how often what appears to be unintelligible, and what has therefore been altered by editors, only awaits complete investigation to justify and interpret. Of this there is a very striking example in 'Hamlet.' In Act II. sc. ii. 352-354 Hamlet says to Rosencrantz, referring to the plays:

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The humorous man shall end his part in peace : the Clowne shall make those laugh whose lungs are *tickled a' th' sere*.

Till a few years ago the expression remained the despair of commentators. Warburton cut the knot by omitting it, merely observing that it was the reading of the First Folio. Malone proposed to substitute scene for 'sere' and to explain 'o' by 'by.' Steevens supposed that 'sere' meant 'serum' in the medical sense of phlegm, and interpreted as meaning 'those who are asthmatical, and to whom laughing is most uneasy.' Some, among them Douce, resorted to another meaning of 'sere'—namely, 'withered' or 'dry.' 'Everyone,' says Douce, 'has felt that dry tickling in the throat and lungs which excites coughing. Hamlet's meaning may be, therefore, the clown by his merriment shall convert their coughing into laughter.' Many commentators either gave it up or inclined to Malone's conjecture. Ingleby himself, rejecting Malone's 'scene' and adopting what Staunton had proposed—namely 'tickle' for 'tickled'—got with Steevens' aid on the right track. Steevens, though not knowing what to do with it, had noticed something which seemed to approach a parallel in the 'Tempest,' and with the words 'Will the following passage in the "Tempest," Act. II. sc. i. 179-182, be of any use to commentators?' quoted it :

I do well beleeve your Highnesse, and did it to minister occasion to these Gentlemen, who are of such sensible and nimble Lungs, that they alwayes use to laugh at nothing.

With this passage, and Staunton's 'tickle' for 'tickled' to help him, Ingleby explained that the

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words, 'whose lungs are tickled a' the sere' should have the same meaning as 'whose lungs are sensible [*i.e.* sensitive], that is, easily made to explode, in laughter.' So far so well, but this left 'sere' unexplained. At last, in 1871, Dr Brinsley Nicholson came to the rescue. 'Sere' or 'serre,' or, as it is now spelt, 'sear' or 'sear,' was the catch in a gunlock which kept the hammer on full or half cock and was released by the trigger. So Lombard, as quoted in Halliwell's 'Archaic Dictionary': 'Even as a pistole that is already charged and bent will flie off by and by [*i.e.* immediately] if a man doe but touch the seare.' This was confirmed by the Cambridge editors, who quoted a passage from Howard's 'Defenseative against the Poyson of Supposed Prophecies' which gave Douce the key though he failed to see it—'discovering the moods and humours of the vulgar to be so *loose and tickle of the seare.*'

Thus for nearly two centuries had the text of the First Folio to await an interpreter, and thus has it pointed an impressive lesson to those who would rashly tamper with it. Again, in the 'Second Part of Henry VI.' (Act I. sc. iii. 1-3), Peter the Armourer's man says:

My Masters, let's stand close, my Lord Protector will come this way by and by, and then wee may deliver our Supplications *in the Quill.*

Here the editors, supposing the phrase 'in the *Quill*' to be corrupt, variously proposed 'in the quoil'—*i.e.* coil or confusion; 'in quiet,' 'in sequel,' 'in the quile,' etc.

But at last, not till as late as 1864, the reading of the Folio was proved to be perfectly correct, one

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writer quoting Ainsworth's 'Dictionary,' where the phrase, assumed to be an ordinary one, is explained as equivalent to *ex compacto agere*. Grant White quotes a Roxburghe ballad :

Thus those females were *all in a quill*.

In 'Winter's Tale,' II. i. 173-174, we find :

Would I knew the Villaine,  
I would *Land-damne* him.

Here all the old and modern editors suspected corruption, one proposing to substitute 'laudanum,' another 'half-damn,' another 'I'd geld and damn him,' another again 'Lord, damn him,' and yet all the time the word was perfectly correct.

Another striking example of the disastrous effects of tampering with the text of the Folio is afforded by 'Julius Cæsar,' I. iii. 22-23 :

Against the Capitoll I met a Lyon,  
Who *glaz'd* upon me.

This has been variously altered into 'glared' and 'gaz'd,' the first being ignorantly adopted in the Globe edition, or what may be called the Victorian text. But the Folio reading is perfectly correct, the word 'glaze' meaning to 'stare steadily.' It is so employed twice by Peele, in 'Sir Clyomon and Sir Clamydes' :

Jesu, what a *glazing* do you make at me to see me in a  
gowne.

And not long did that *glazing* star :

and by James I. in his version of the 'Urania' of Du  
Bartas :

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I gave a lustie *glaize*  
For to descryne the Trojan Kings of olde,

though the meaning has in this last passage been explained differently.<sup>1</sup> In 'Coriolanus,' IV. v. 227-229 for a magnificently vigorous and graphic word has been ignorantly substituted flat commonplace.

Let me have Warre say I, it exceeds peace as farre as do's night: It's sprightly walking, audible, and *full of Vent*.

Here the editors, not understanding the word 'vent,' have assumed that it is a misprint for 'vaunt,' and so in innumerable editions of Shakespeare we find it printed. But 'vent' is perfectly right, being a technical term from hunting, vent meaning to scent the game; so in the old poem of the 'Blazon of the Heart' we find:

And when my hound doth straine *upon the vent*.

The graphic force of the word is finely illustrated in 'Henry V.,' III. i. 34-35, where Shakespeare employs the same metaphor:

I see you stand like Grey-hounds in the slips,  
Straying upon the Start.

In 'Julius Cæsar,' II. i. 95, we find:

For if thou path thy native semblance on.

This, though perfectly right, has been variously altered into 'march,' 'put,' 'hadst,' 'pass'; 'path' being constantly used in this sense, all that is needed being the insertion of a comma after the word.

<sup>1</sup> See 'New English Dictionary,' *sub. voc.*



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Ignorance is also responsible for another alteration in the text of the 'Merry Wives,' II. iii. 81-83, an alteration unfortunately adopted in the Globe text :

I will bring thee where Mistris *Anne Page* is, at a Farm-house a Feasting: and thou shalt wooe her: *Cride-game*, said I well?

Here for 'Cride-game' 'Cried I aim?' has been substituted, and the whole point of the passage missed in consequence. The allusion is, as Ingleby pointed out, to hare-hunting, where a person was employed and paid to find the hare. When she was found he first cried 'Soho' to let the pursuers know that he had found her, so that 'Cride-game' is simply 'Cried I game?' Anne Page is the hare, and the host is discovering her whereabouts to Caius. The substitution, therefore, of 'Cried I aim?' is not only unnecessary, but misses the point.

In many of these unnecessary and impertinent deviations from the text of the Folio, ignorance of the phraseology in vogue in Shakespeare's time is responsible. Thus in 'As You Like It,' III. v. 40, we find:

And why I pray you? who might be your mother  
That you insult, exult, *and all at once*  
• Over the wretched?

Here for 'all at once' have been substituted 'insult and exult all at once,' 'and tyrannise,' 'and domineer,' and yet the phrase is one of the commonest in Elizabethan English, as a reference to the commentation on 'Henry V.,' I. i. 40-42:

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Nor never *Hidra*-headed Wilfulness  
So soone did loose his Seat ; *and all at once* ;  
As in this King.

will show.

Ignorance, again, of the common form of Elizabethan spelling is responsible for many unnecessary alterations in the text. We have an amusing illustration of this in 'King John,' V. ii. 139-140:

This harness'd Maske, and unadvised Revell,  
This *un-heard* sawcinesse of boyish Troopes.

where it has been proposed to substitute for the apparently unintelligible 'un-heard,' 'unhair'd,' when, of course, 'unheard' is simply a common form of 'un-haired.'

There is another example of this in the same play (IV. i. 101-102):

*Hub.* None, but to lose your eyes.

*Art.* O heaven: that there were but a *moth* in yours,

where the stupid commentators have supposed that the word 'moth' means the insect, whereas it is the ordinary way of spelling 'mote,' into which it has been officiously and superfluously altered.

But illustrations of these impertinences and of the mischief involved in tampering unnecessarily with the text of the Folio would be endless. I will therefore confine myself to citing a few examples from the Globe text. The editors of this text have certainly had the good sense to adopt, as a rule, a policy of conservatism; it is greatly to be deplored that they have not adhered to it more closely. I have already given one or two

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examples of their mistaken departure from it. Nothing could be worse than the following :-

As thick as Tale  
Can (came) post with post.  
'Macbeth,' I. iii. 106-107.

That is, as fast as the messengers could be counted, they came, a pre-eminently Shakespearean expression. For this is substituted the vapid commonplace.

As thick as *hail*  
Came, etc.

And Fortune on his damned *Quarry* smiling,  
Shew'd like a Rebels Whore.

*Id.* I. ii. 20-21.

'quarry' meaning a heap of slaughtered foes, being a metaphor from hunting. For this is substituted 'quarrel,' thus losing the graphic image, and totally altering the sense.

In the passage II. iii. 125 *seqq.*, thus correctly arranged and pointed in the Folio :

Those of his Chamber, as it seem'd, had don't :  
Their Hands and Faces were all badg'd with blood,  
So were their Daggers, which unwip'd, we found  
Upon their Pillowes : they star'd, and were distracted,  
No mans Life was to be trusted with them.

the latter part is rearranged and repointed thus, utterly ruining the rhythm, so studiously marked by the original,

So were their daggers, which unwiped we found  
Upon their pillows :  
They stared, and were distracted ; no man's life  
Was to be trusted with them.

and III. i. 90-100 fares in the same way.

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In IV. iii. 275 :

This *time* goes manly.

meaning, of course, rhythm of a tune, is altered and flattened into 'tune.'

In 'Hamlet,' I. i. 115 :

'Shark'd up a List of *Landlesse* Resolutes'

appears as 'lawless,' thus again turning distinction into vapid commonplace, and spoiling the rhythm. So 'Dread my Lord' (I. ii. 56), the ordinary Elizabethan phrase, appears as 'My dread lord.' So again the simpler and perfectly intelligible and appropriate expression of Polonius (III. iv. 6) :

*Ile silence me e'ene heere,*

is impertinently altered into 'I'll *sconce*.'

Equally unwarrantable is the substitution of 'lesser' for 'taller' in Le Beau's description of Celia ('As You Like It,' I. ii. 272). In the 'Tempest,' V. i. 70-72, we find :

A solemne Ayre, and the best comforter,  
To an unsetled fancie, Cure thy braines  
(Now uselesse) boile within thy skull.

In Elizabethan grammar nothing is so common as the omission of the relative pronoun, even when a construction intolerably harsh to us is the result. It will scarcely be believed that the Globe editors have substituted for this the inexpressibly ludicrous correction of Pope, 'boiled,' and we are to understand by this that Prospero prays that a solemn Ayre may cure Gonzalo's brains, which had been boiled in his skull ! In 'Coriolanus,' I. i. 90 *seqq.* Menenius says :

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I shall tell you  
A pretty Tale, it may be you have heard it,  
But since it serves my purpose, I will venture  
' To *scale*'t a little more.

Here a most graphic word, meaning to scatter in every direction, and not at all uncommon in Elizabethan English, is deliberately ousted that the vapid and prosaic 'stale' may take its place.

In the beautiful passage in '2 Henry IV.,' Act IV. v. 35-36 the Folio reads :

By his Gates of breath,  
There lyes a *dowlney* feather, which stirres not.

the word 'dowlney,' or 'dowlne,' being the common Elizabethan spelling of 'downy' and 'down.' This is altered into 'downy,' greatly impairing the rhythm, whether 'l' was sounded or not.

It is not necessary to add further instances, but it may be safely said that our Victorian text must contain some hundreds of unnecessary deviations from the text of the First Folio, and when we remember that it not only modernises the spelling, but the grammar, as well as adopts not infrequently a new regulation of the text, it is easy to see how far we are from the original.

In 1632 appeared the Second Folio, and with the Second Folio begins the systematic corruption of the text., In the main it is a reprint of the First, preserving the same pagination. It corrects some of the obvious errors of the First, but adds many more of its own. This was succeeded in 1663 by the Third Folio, which, in addition to the plays comprised in the First and Second, contained seven additional ones, all spurious with the exception of 'Pericles,' or rather parts of

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**Pericles.** This is a reprint of the Second, and on the whole a faithful reprint, correcting, however, some of its obvious errors, but, like the Second, adding errors of its own. The Fourth Folio, a reprint of the Third, but modernising much of the phraseology, and adding further corruptions, appeared in 1685. Then came in 1709 'Rowe,' the first editor in the proper sense of the term. But as his text, instead of being based on the First Folio, was simply a revised reprint of the Fourth, he contributed very little to the formation of a sound text. What little he did was chiefly confined to supplying the defects of the Folios by dividing and numbering the acts and scenes, and by prefixing a list of *dramatis persone* to those plays in which they were wanting. He corrected here and there a palpable misprint, and he made a few conjectures. Rowe was succeeded in 1725 by Pope, and Pope, eight years after, by Theobald.

It is not necessary for the purposes of this Introduction to review the long dynasty of editors who followed, and to whom we are in various ways indebted for the elucidation of Shakespeare's works. My business is simply to point out and illustrate the necessity of basing a sound study of his writings on familiarity with the original text. With that text in our hands we can judge for ourselves how far deviations from it are desirable or necessary; how far and when conjectural emendation is really justifiable, and how far and when it is mere impertinence. Certainly there is no more interesting chapter in the history of literary criticism, whether as illustrating an insight, an acumen, and a taste which momentarily place a critic almost on a level with the genius he is elucidating, or as illustrating the depths of stupidity, opacity,

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and folly to which vanity can sink men than the records of Shakespearean textual recension.

Undoubtedly the text of the First Folio abounds in *crucel* on which ingenuity can legitimately exercise itself. And our gratitude should be as ungrudgingly bestowed on those who honestly grapple with them, and get light out of darkness, as our contempt belongs to those whose puny vanity induces them to interfere unnecessarily with what needs no alteration, simply that they may get a niche in such annals of impertinence and imbecility, as the apparatus at the foot of the pages in the Cambridge edition affords.

Conjectural emendations where they are justifiable—that is, where the text is corrupt and unintelligible, or where there is a reasonable suspicion that a wrong word has been substituted for a right—may be divided into two classes: those which may be accepted without hesitation, and those which, however ingenious and plausible, should not be allowed a place in the text. Let us take a few illustrations of each. Dame Quickly, in ‘Henry V.,’ II. iii. 15-17, is describing Falstaff’s death, and both the Quartos and First Folio, followed by the others, read:

After I saw him fumble with the Sheets, and play with  
Flowers, and smile upon his fingers end, I knew there was  
but one way: for his Nose was as sharpe as a Pen, and a  
*Table of greene fields.*

Here there is something plainly wrong, either to be accounted for by corruption or the importation of irrelevant matter, probably some note scribbled on the margin of the manuscripts, into the text. Theobald, by the alteration of one letter and the addition of another,

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flashed out what is probably the most felicitous emendation in the world :

a' babbled of greene fields.

It is exceedingly doubtful whether Shakespeare wrote this, but of one thing we may feel certain, that he would have adopted it. Again in 'Timon of Athens,' IV. iii. 127-129 we find :

Let not the Virgins cheek  
Make soft thy trenchant Sword : for those Milke pappes  
That through the *window Barne* bore at mens eyes.

When Theobald substitutes 'window Lawne'—i.e. lawn transparent as a window—and we remember Phineas Fletcher's :

Lest eyes should surfeit with too greedy sight,  
Transparent lawnes with-hold, more to increase delight.  
*Purple Island, Canto II. St. 8.*

we feel instinctively that he has recovered what the poet wrote. So in the same play (I. i. 33-34), when we read :

Our Poesie is as *a Gowne, which uses*  
*From whence 'tis nourisht.*

we know that desperate corruption is crying aloud for remedy, and we know that the remedy is found in

Our Poesie is as *a Gumme which oozes*  
*From whence 'tis nourished.*

In 'Antony and Cleopatra,' I. iv. 51-53, one absurd word makes nonsense of a very fine passage :



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This common bodie,  
Like to a Vagabond Flagge upon the Streame,  
Goes too, and backe, *lacking* the varrying tyde  
\*To rot it selfe with motion.

Theobald substitutes 'lacquying,' and we know we have got what the poet wrote, or would have gratefully adopted.

So again in the same play (V. ii. 106-107) :

An *Anthony* it was,  
That grew the more by reaping.

'*Autumn*,' a conjecture confirmed by the context, sets all right.

Again in 'Macbeth,' I. vii. 8 *seqq.*, where we find :

That but this blow  
Might be the be all, and the end all. Heere,  
But heere, upon this Banke and Schoole of time,  
Wee'd jumpe the life to come.

we are satisfied that the removal of the full stop at 'all' and the alteration of 'Schoole' into 'Shoal,' restores the genuine text. No possible exception could be taken to any of the following, which may be added to those referred to earlier in this Introduction :—

Oh that she could speake now, like a *would*-woman.

'Two Gentlemen of Verona,' II. iii. 30.

'*Wood*' (mad).

Som Dick

• That smiles his cheeke in *yeares*.

'Love's Labour's Lost,' V. ii. 517.

'In *jeers*.'

Now I see

The mistrie of your *lovelinesse*.

'All's Well,' I. iii. 170-171.

'*Loneliness*.'

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Who neigh'd so hye, that what I would have spoke,  
Was beastly *dumbe* by him.

‘Antony and Cleopatra,’ I. v. 56-57.

‘*Dumb'd* by him.’

All plum'd like Estridges, that *with* the Winde.

‘1 Henry IV.,’ IV. i. 112.

‘*Wing* the winde.’

Nor on him put

The *Naples* Vesture of Humilitie.

‘Coriolanus,’ II. i. 262-264.

‘*Napless*.’

What harme can your *beesome* Conspectuities gleane out  
of this Charracter.

Id., II. i. 65-66.

‘*Bisson*.’ (blind or bleared).

Will these *moyst* Trees,

That have out liv'd the Eagle.

‘Timon,’ IV. iii. 243-244.

‘*Moss'd*.’

*An.* Why, would that have mended my haire?

*To.* Past question, for thou seest it will not *coole my nature*.

‘Twelfth Night,’ I. iii. 94-95.

‘*Curl by nature*.’

Thy *palenesse* moves me more then eloquence.

‘Merchant of Venice,’ III. ii. 112.

‘*Plainness*.’ Here the context absolutely confirms the correction.

Hound or Spaniell, Brache, or *Hym*.

‘Lear,’ III. vi. 30.

‘*Lym*,’ a species of bloodhound.

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You Gods, I *pray*.

'Coriolanus,' V. iii. 52.

'*Prate*.'

These are typical of hundreds of others, and these are obviously such corrections as a proof reader might and should have made. In the second class come many which certainly improve what is found in the Folio, and are such as Shakespeare might have adopted, but yet leave us doubtful as to whether they do restore what the poet actually wrote. Such would be Theobald's substitution of 'the sun' for 'the same' in 'Romeo and Juliet,' I. i. 154-155.

Err he can spread his sweete leaves to the ayre,  
Or dedicate his beauty to *the same*.

But the turn of the original is so common in Elizabethan verse that, flat as it seems to us, it may yet have been what the poet wrote. The same may be said of Theobald's exquisite substitute of 'witch' for 'watch' in

To sit and *watch* me as *Ascanius* did,  
When he to madding *Dido* would unfold, etc.

'2 Henry VI.,' III. ii. 127-128.

So, too, of his correction, 'make' for 'mock,' in 'Othello,' III. iii. 193-195:

Oh, beware my Lord, of jealousie,  
It is the greene-ey'd Monster, which doth *mocke*  
The meate it feeds on.

Of the improvement made by the substitution of this word there can be no question, but it is possible the original reading is correct. Nothing could

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be happier than the following, which are perfectly justified by the plain corruption of the original text, and yet we should hesitate about pronouncing them conclusive :—

Her insuite comming with her moderne grace,  
Subdu'd me to her rate.

'All's Well,' V. iii. 249-250.

'Her *infinite* cunning.'

For your part,  
To you, our Swords have leaden points *Marke Antony* :  
Our Armes *in strength of malice*, and our Hearts  
Of Brothers temper, do receive you in.

'Julius Cæsar,' III. i. 195-198.

'Our Arms *in strength of amitie*.'

As amity is a favourite word with Shakespeare, there is much to support the probability of this conjecture. On the other hand, perverted ingenuity could scarcely go further than Staunton's suggested emendation of 'Cymbeline,' V. i. 21-23 :

'Tis enough  
That (Britaine) I have kill'd thy Mistris : Peace,  
Ile give no wound to thee.

'I have kill'd thy *Mistris-piece*,' though it is supported, as Ingleby notes, by a passage in Ford's 'Lady's Trial,' I. ii :

Him have we beleaguer'd to accost  
This she-piece,

and possibly by 'Winter's Tale,' I. ii. 53-54 :

I love thee not a Jarre o' th'Clock, behind  
What Lady she her Lord.

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In '1 Henry IV.,' I. i. 5 :

No more the thirsty *entrance* of this Soile,  
Shall daube her lippes with her owne childrens blood.

plainly cries for correction, and in all probability Monk Mason's brilliant conjecture '*Erinnys*' supplies it. Far less successful is Singer's suggested amendment of the obscure expression in 'As You Like It,' II. vii. 77 :

Till that the wearie *verie* meanes do ebbe.

namely, 'the *wearer's* very meanes.'

The desperate passage in 'Timon of Athens,' IV. iii. 13-14 :

It is the Pastour Lards, the Brothers sides,  
The want that makes him leave.

has been by the united suggestions of Rowe and Singer thus amended :

It is the Pasture lords the *rother's* sides,  
The want that makes him leane.

which would be perfectly satisfactory if '*rother*'—an ox—were ever found without the addition of '*beast*'; but according to Ingleby no such instance has been found. Of the many attempts to amend the well-known *crux* in 'Hamlet,' I. iv. 19, which is not, however, found in the First Folio—

The dram of eale  
Doth all the noble substance of a doubt  
To his owne scandle.

Theobald's still remains the best :

The dram of *base*  
Doth all the noble substance of worth dout,

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—*i.e.* extinguish—supported as it is by ‘Cymbeline,’  
III. v. 110-111:

From whose so many waights of basenesse, cannot  
A dram of worth be drawne.

The famous *crucis*, such as that in ‘Winter’s Tale,’  
II. i. 161-163:

If it prove  
Shee’s otherwise, Ile keepe my Stables where  
I lodge my Wife, Ile goe in couples with her.

that in ‘Tempest,’ III. i. 16-17:

But these sweet thoughts, doe even refresh my labour,  
Most busie lest, when I doe it.

that in ‘Much Ado about Nothing,’ V. i. 18-20:

If such a one will smile and stroke his beard,  
And sorrow, wagge, crie hem, when he should grone.

and that in ‘Romeo and Juliet,’ III. ii. 5-7:

Spred thy close Curtaine Love-performing night,  
That *run-awayes eyes may wincke*, and *Romeo*  
Leape to these armes, untalkt of and unseene.

These and some other passages have never been  
satisfactorily emended and explained.

On the other hand, corruption has often been assumed  
where the text is probably quite sound, the obscurity  
arising from Shakespeare’s abrupt terseness or plethoric  
superfetation of thought and careless impatience of  
elaboration. Such would be ‘Timon of Athens,’ I. i.  
61-63:

My free drift  
Halts not particularly, but moves it selfe  
In a wilde Sea of wax.

## GENERAL INTRODUCTION

‘Antony and Cleopatra,’ V. ii. 204-205 :

I shall shew the Cynders of my spirits  
Through th’ Ashes of my chance.

‘As You Like It,’ II. vii. 57-61 :

Hee, that a Foole doth very wisely hit,  
Doth very foolishly, although he smart  
Seeme senselesse of the bob. If not,  
The Wise-mans folly is anathomiz’d  
Even by the squandring glances of the foole.

in all of which cases the obscurity rises from Shakespeare’s constant habit of defying grammatical expression and writing purely *ad sensum*. Nor in all probability is there any necessity for altering in ‘Timon of Athens,’ II. ii. 181-182 :

I have retyr’d me to a wastefull cocke,  
And set mine eyes at flow.

where there is evidently, as is so often the case in Shakespeare, the collision of two images — a ‘wasteful cock’ meaning in one sense a lonely or desolate attic, and in another the key setting a water-conduit a-broach. To transform this into a ‘wakefull couche’ on the supposition that in the compositor’s upper case the ‘st’ and ‘k’ are in contiguous boxes, and could therefore easily have got mixed, is, however ingenious, wholly unwarrantable. Shakespeare, when writing in verse, seldom wrote flat prose.

Conjectural emendations should never be resorted to unless they are fully justified, and they are never justified except in cases where the original makes no sense,

## GENERAL INTRODUCTION

and is plainly corrupt; otherwise they are nothing less than sacrilegious impertinences. Their sole justification is their necessity. No language can be strong enough to denounce such attempts to rewrite Shakespeare as we find in Payne Collier's pseudo-antique corrector, or in such works as Sidney Walker's 'Critical Examination of the Text of Shakespeare,' and Staunton's 'Unsuspected Corruptions in the Text of Shakespeare.' In atrocities like these scarcely a word is allowed to stand unchallenged: the question is not what Shakespeare wrote, but what in the opinion of these critics he ought to have written, or might have written. And thus the authentic text of our great national poet has come to resemble the walls of the room in which he is said to have been born: every vain criticaster aspires to scribble some memento of himself upon it.

No doubt Shakespeare has hundreds and thousands of readers who simply want to read him with ease and comfort, and to whom a text presenting no impediments at all, either in spelling or punctuation, or in structure and phraseology, is an attraction. For their needs the ordinary Victorian texts, of which the Globe edition is the prototype, will suffice.

But there must be a large and constantly increasing class, even among general readers, who, if the means of studying the poet critically were conveniently within their reach, would gladly avail themselves of them. To these readers the present edition is dedicated, and for them it is designed. At a very moderate price, and in a type as clear and legible as type can be, they are here presented with what can only be obtained elsewhere at a very high price, or, if at a lower, in a form excruciating to the eyes—the only authentic



## GENERAL INTRODUCTION

text of Shakespeare, the text on which every critical study of him must be based. With this in their hands they will be able to follow the fortunes of that text in every generation, to judge for themselves where deviations from it are justifiable and where they are not. They will no longer be at the mercy of cranks and fribbles, but will see at a glance the liberties which have been taken, both with his phraseology and with his rhythm. And they will, I think, come to understand that the principle of tenacious conservatism, even in minutiae, to the original text, relaxed only in cases of absolute necessity, is founded on something deeper and wiser than the superstitions of mere pedantry.

J. CHURTON COLLINS.

OXFORD,  
*October, 1906*



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## EXPLANATORY

### *Text*

First Folio, 1623.

### *Line Numbering*

At top of page, Globe Edition, every *poetical* line of which is numbered; at side of page, First Folio, every *typographical* line of which is numbered. Lines put between brackets in text are *not* numbered, because they are not in First Folio.

### *Brackets*

Indicate stage directions, etc., in Globe, or parts of text in Globe but not in First Folio, these parts being given here as they appear in the earliest or the earliest complete Quarto.

### *Italic Words*

In margins, thus, <sup>1</sup> *blunt*, refer to and explain obscure words.

### *Foot-notes*

Cite in italics First Folio words emended; in bold-face, emendations adopted in Globe; in small capitals, earliest editions or first editor printing that emendation.

### *Abbreviations*

1Q. equals First Quarto, 2Q. Second Quarto, and so on;  
1, 3-5Q. equals First, Third, Fourth, and Fifth Quartos,  
all substantially agreeing; QQ. equals all early Quartos.  
2F. equals Second Folio, 3F. Third Folio, and so on;  
2-4F. equals Second, Third, and Fourth Folios, all substantially agreeing.  
l. equals line, ll. equals lines.



# **THE TEMPEST**

**First printed in First Folio, 1623**





## INTRODUCTION

### ARGUMENT OF THE PLAY

**'THE TEMPEST'** is a well-rounded and mature drama of incident, hinged upon supernatural deeds.

A violent tempest drives a vessel from its course and wrecks it upon the coast of an enchanted island, whereon dwell Prospero, his daughter Miranda, and their deformed slave Caliban. While the storm is in progress, Prospero tells his daughter his past history, stating that he had once been Duke of Milan, but was driven from his dukedom by his brother Antonio. This had happened when Miranda was three years of age. He had succeeded in escaping to this island, where for twelve years he had devoted himself to her education and to the study of magic. He ends his recital by informing Miranda that the tempest has been raised by magic, and that it has brought, in the vessel which they have seen wrecked, all his enemies into his power.

The refugees escape safely to land, where Ferdinand, the King of Naples' son, is lost from the rest, and is led by Prospero to his cell. The prince and Miranda fall in love with each other.

The second act relates the wanderings of various members of the shipwrecked band, who are watched by Ariel, chief of spirits in Prospero's employ.

• Tempest C

## THE TEMPEST

Act III continues the narrative of their tribulations, and of how they are tantalized by the vision of a spectral feast set by Ariel.

Meanwhile Prospero has discovered the loves of the two young people, and is testing the prince's fidelity by setting him to do hard labour.

In Act IV Ferdinand proves his worth and is released from servitude by Prospero, who bestows his daughter's hand upon him, and entertains the lovers with magic spectacles. At this juncture a trio of conspirators who have plotted to murder Prospero meet with punishment at Ariel's hands.

The shipwrecked company are finally brought, in Act V, before Prospero, who is moved to compassion because of their sufferings. He reveals his identity to them and grants forgiveness, which they ask, for ancient wrongs. The prince's father also approves the union of Ferdinand and Miranda. Prospero renounces the magic art, and the entire company proceed home by means of the magically preserved ship, where Prospero's dukedom is restored to him.

### SOURCES

Shakespeare is thought to have founded 'The Tempest' upon some older story or chronicle, though this has not yet been discovered. Collins, the poet, once alluded to a novel, 'Aurelio and Isabella,' written in one of the Romance languages, which seemed to tally with 'The Tempest'; but this novel was lost if ever written.

The plot is clearly connected with stories and facts of adventure then rife. In 1609 Sir George Somers's ship, the 'Sea Venture,' was wrecked in the Bermudas, and the discovery of these islands roused

## INTRODUCTION

wide comment. One of the published accounts of this, by Silvester Jourdain, was entitled 'A Discovery of the Bermudas, otherwise called the Ile of Divels: by Sir Thomas Gates, Sir George Sommers, and Captayne Newport, with diuers others. London, 1610.' This pamphlet speaks of the general belief that the Bermudas 'were never inhabited by any Christian or Heathen people,' but were 'reputed a most prodigious and enchanted place'; stating, nevertheless, that those who were wrecked there lived comfortably and found the country fruitful and pleasant.

That Shakespeare had this discovery in mind when he wrote his play is evinced by numerous parallels. But Prospero's command to Ariel 'to fetch dew from the still vex'd Bermoothes' (Act I, Scene ii) would indicate that the poet did not wish to lay the scene of action in that spot. The story alone is to be connected with the Bermudas, while the scene is laid in 'an un-inhabited Island,' called Fairyland.

From Eden's 'History of Travayle' (1577), Shakespeare may have obtained some names, such as Ferdinand, Alonso, Sebastian, Gonzales, Setebos, and a few details.

Gonzalo's speech describing his commonwealth (Act II, Scene i) bears strong resemblance to a passage written 'Of the Caniballes,' in Florio's translation of Montaigne's 'Essays.'

The name of Caliban is a variant on the old spelling of 'canibal,' which, in turn, is another form of 'Caribal,' or inhabitant of the Caribbean Sea. And Caliban's brutish nature bears out the likeness in names.

Ariel is 'an ayrie Spirit,' as Shakespeare puts it. His name also occurs in rabbinical literature, among the names of angels.

## THE TEMPEST

The opening lines of Prospero's invocation in Act V may have been suggested by similar lines in Book XV of Golding's 'Ovid.'

A play by Jacob Ayrer of Nuremberg, called 'The Fair Sidea,' published in 1618, shows a strong similarity to Shakespeare's play, and has been supposed by some to be a German version of the same original which Shakespeare followed. But it seems more probable that Ayrer derived his play from witnessing a performance of English strolling players, or by translating 'The Tempest' itself.

### DURATION OF THE ACTION

'The Tempest' is one of the few plays which adhere strictly to the old rules governing 'Unity of Time.' The entire action is included within three or four hours, running between two and six in the afternoon of one day. This is brought out clearly in several places. In Prospero's first interview with Ariel, the sprite informs his master that it is 'past the mid-season.' And Prospero rejoins: 'At least two glasses. The time 'twixt six and now must by us both be spent most preciousy.' In Act V the time is verified in four places, finally where the boatswain finds the vessel safe, 'which, but three glasses since, we gave out split.' It has been claimed that the sailor's glass was only a half-hour glass, but the playwright certainly follows landsman's reckoning.

The period when it was supposed to have taken place was the present of Shakespeare's day.

### DATE OF COMPOSITION

'The Tempest' falls readily into a class with the maturer plays. It was produced between the years

## INTRODUCTION

1603 and 1611, the earlier limit being established by the reference to Montaigne alluded to above. Florio's translation of the 'Essays' did not appear until 1603. The later limit of 1611 is determined by the 'Court Revels' of James I's reign, which contains the following entry under the years 1611-12: 'By the King's Players. Hallomas nyght was presented att Whithall before ye King's Ma<sup>tie</sup> a play called the Tempest.'

Ben Jonson very probably alludes to the play in his 'Bartholomew Fair' (1612-14): 'If there be never a Servant-monster i' the Fayre, who can help it, he sayes; nor a nest of Antiques? Hee is loth to make nature afraid in his Playes, like those that beget Tales, Tempests, and such like Drolleries.'

In 1613 the play appears among the list of those acted at court.

The internal evidence fixes the date even closer than does the external. We have previously seen that the plot is intimately allied to the expedition to the Bermudas made in the summer of 1609, and told about in pamphlet form in 1610.

The play was written, in all probability, in 1611.

### EARLY EDITIONS

In the authoritative First Folio edition of 1623, 'The Tempest' occupies the first nineteen pages, this being the earliest known printing of the play. Its position at the head of the plays was arbitrary with the editors, though the placing may bear evidence of its popularity at that time. The text has come to us in a purer state than others, perhaps because it was the first one the printers set up, and they were more careful with it. On account of this, and the fact that there were no earlier Quarto versions to question its

## THE TEMPEST

authority, 'The Tempest' has been comparatively free from editorial revisions in succeeding editions.

The play is the shortest of all, except 'The Comedie of Errors,' but was lengthened in presentation by the Masque and other stage pageantry introduced. The Epilogue is supposed to be by another writer.

# **THE TEMPEST**

## [DRAMATIS PERSONÆ

ALONSO, *King of Naples.*

SEBASTIAN, *his brother.*

PROSPERO, *the right Duke of Milan.*

ANTONIO, *his brother, the usurping Duke of Milan.*

FERDINAND, *son to the King of Naples.*

GONZALO, *an honest old Counsellor.*

ADRIAN, }  
FRANCISCO, } *Lords.*

CALIBAN, *a savage and deformed Slave.*

TRINCULO, *a Jester.*

STEPHANO, *a drunken Butler.*

Master of a Ship.

Boatswain.

Mariners.

MIRANDA, *daughter to Prospero.*

ARIEL, *an airy Spirit.*

IRIS, }  
CERES, }  
JUNO, } *presented by Spirits.*  
Nymphs, }  
Reapers, }

Other Spirits attending on Prospero.

SCENE: *A ship at sea: an island.]*



# THE TEMPEST



*Actus primus, Scena prima.*

[*On a ship at sea.*]

*A tempestuous noise of Thunder and Lightning heard: Enter a Ship-master, and a Boteswaine.*

*Master.*

**BOTE-SWAIN.**

*Botes.* Heere Master: What cheere?

*Master.* Good: Speake to th' Mariners: fall | too't,  
yarely,<sup>1</sup> or we run our selves a ground, | bestirre,  
bestirre. <sup>1</sup> lively    *Exit.*

*Enter Mariners.*

10

*Botes.* Heigh my hearts, cheereely, cheereely my harts:  
yare, yare:<sup>2</sup> Take in the toppe-sale: Tend to th' Masters  
whistle: Blow till thou burst thy winde, if roome e-  
nough. <sup>2</sup> quick

*Enter Alonso, Sebastian, Anthonio, Ferdinando,  
Gonzalo, and others.*

*Alon.* Good Boteswaine have care: where's the Ma-  
ster? Play the men.

15. *Anthonio:* Antonio-Rowe; all through-CAPELL.

15. *Ferdinando:* Ferdinand-Rowe.

*Botes.* I pray now keepe below.

*Antb.* Where is the Master, Boson? 20

*Botes.* Do you not heare him? you marre our labour,  
Keepe your Cabines: you do assist the storme.

*Genz.* Nay, good be patient.

*Botes.* When the Sea is: hence, what cares these roa-  
rers for the name of King? to Cabine; silence: trouble  
us not. 26

*Gen.* Good, yet remember whom thou hast aboard.

*Botes.* None that I more love then my selfe. You are  
a Counsellor, if you can command these Elements to si-  
lence, and worke the peace of the present, wee will not  
hand a rope more, use your authoritie: If you cannot,  
give thanks you have liv'd so long, and make your  
selfe readie in your Cabine for the mischance of the  
houre, if it so hap. Cheerely good hearts: out of our  
way I say. *Exit.*

*Gen.* I have great comfort from this fellow: methinks  
he hath no drowning marke upon him, his complexion  
is perfect Gallowes: stand fast good Fate to his han-  
ging, make the rope of his destiny our cable, for our  
owne doth little advantage: If he be not borne to bee  
hang'd, our case is miserable. *Exit.* 41

*Enter Botetwaine.*

*Botes.* Downe with the top-Mast: yare, lower, lower,  
bring her to Try with Maine-course. A plague——

*A cry within.* *Enter Sebastian, Anthonio & Gonzalo.*  
upon this howling: they are lowder then the weather,  
or our office: yet againe? What do you heere? Shal we  
give ore and drowne, have you a minde to sinke?

# THE TEMPEST

[I. i. 43-70]

*Sebas.* A poxe o'your throat, you bawling, blasphemous incharitable Dog. 50

*Botes.* Worke you then.

*Anth.* Hang cur, hang, you whoreson insolent Noyse-maker, we are lesse afraid to be drownde, then thou art.

*Gonz.* I'le warrant him for drowning, though the Ship were no stronger then a Nutt-shell, and as leaky as an unstanch'd wench.

*Botes.* Lay her a hold, a hold, set her two courses off to Sea againe, lay her off.

*Enter Mariners wet.*

*Mari.* All lost, to prayers, to prayers, all lost. 60

*Botes.* What must our mouths be cold?

*Gonz.* The King, and Prince, at prayers, let's assist them, for our case is as theirs.

*Sebas.* I'am out of patience.

*An.* We are meerly cheated of our lives by drunkards, This wide-chopt-rascall, would thou mightst lye drowning the washing of ten Tides.

*Gonz.* Hee'l be hang'd yet,  
Though every drop of water sweare against it,  
And gape at widst to glut him. *A confused noyse within.*  
Mercy on us. 71

We split, we split, Farewell my wife, and children,  
Farewell brother: we split, we split, we split.

*Anth.* Let's all sinke with' King

*Seb.* Let's take leave of him. *Exit.*

*Gonz.* Now would I give a thousand furlongs of Sea,  
for an Acre of barren ground: Long heath, Browne

62-3. new l. at For-POPE.

66-7. new l. at The-POPE.

71-3. as stage cries indicating *confused noyse within*-CAPELL.

74. *with' King*: with the king-ROWE.

first, any thing; the wills above be done, but I would  
faine dye a dry death. *Exit.*

*Scena Secunda.*

[*The island.*]

*Enter Prospero and Miranda.*

*Mira.* If by your Art (my deereſt father) you have  
Put the wild waters in this Rore; alay them:  
The ſkye it ſeemes would powre down ſtinking pitch,  
But that the Sea, mounting to th' welkins cheekes,  
Dashes the fire out. Oh! I have ſuffered  
With thoſe that I ſaw ſuffer: A brave veſſell  
(Who had no doubt ſome noble creature in her)  
Dash'd all to peeces: O the cry did knocke 10  
Against my very heart: poore ſoules, they periſh'd.  
Had I byn any God of power, I would  
Have ſuncke the Sea within the Earth, or ere  
It ſhould the good Ship ſo have ſwallow'd, and  
The fraughting<sup>1</sup> Soules within her. <sup>1 lading</sup>

*Pros.* Be collected,  
No more amazement: Tell your pitteous heart  
there's no harme done.

*Mira.* O woe, the day.

*Pros.* No harme: 20  
I have done nothing, but in care of thee  
(Of thee my deere one; thee my daughter) whoſe  
Art ignorant of what thou art. naught knowing  
Of whence I am: nor that I am more better  
Then *Prospero*, Maſter of a full poore cell,  
And thy no greater Father.

*Mira.* More to know  
Did never medle with my thoughts.

# THE TEMPEST

[I. ii. 22-49]

*Pros.* 'Tis time

I should informe thee farther: Lend thy hand 30  
And plucke my Magick garment from me: So,

[*Lays down his mantle.*]

Lye there my Art: wipe thou thine eyes, have comfort,  
The direfull spectacle of the wracke which touch'd

The very vertue of compassion in thee:

I have with such provision<sup>1</sup> in mine Art <sup>1</sup>*foresight*

So safely ordered, that there is no soule

No not so much perdition as an hayre

Betid to any creature in the vessell

Which thou heardst cry, which thou saw'st sinke: Sit  
downe, |

For thou must now know farther. 40

*Mira.* You have often

Begun to tell me what I am, but stopt

And left me to a bootelesse Inquisition,

Concluding, stay: not yet.

*Pros.* The howr's now come

The very minute byds thee ope thine eare,

Obeys, and be attentive. Canst thou remember

A time before we came unto this Cell?

I doe not thinke thou canst, for then thou was't not

Out three yeeres old. 50

*Mira.* Certainly Sir, I can.

*Pros.* By what? by any other house, or person?

Of any thing the Image, tell me, that

Hath kept with thy remembrance.

*Mira.* 'Tis farre off:

And rather like a dreame, then an assurance

That my remembrance warrants: Had I not

Fowre, or five women once, that tended me?

*Pros.* Thou hadst; and more *Miranda*: But how is it  
That this lives in thy minde? What seest thou els 60

In the dark-backward and Abisme of Time?  
Yf thou remembrest ought ere thou cam'st here,  
How thou cam'st here thou maist.

*Mira.* But that I doe not.

*Pros.* Twelve yere since (*Miranda*) twelve yere since,  
Thy father was the Duke of *Millaine* and  
A Prince of power:

*Mira.* Sir, are not you my Father?

*Pros.* Thy Mother was a peece of vertue, and  
She said thou wast my daughter; and thy father 70  
Was Duke of *Millaine*, and his onely heire,  
And Princesse; no worse Issued.

*Mira.* O the heavens,  
What fowle play had we, that we came from thence?  
Or blessed was't we did?

*Pros.* Both, both my Girle.  
By fowle-play (as thou saist) were we heav'd thence,  
But blessedly holpe hither.

*Mira.* O my heart bleedes 79  
To thinke oth' teene<sup>1</sup> that I have turn'd you to, <sup>1</sup>*grief*  
Which is from my remembrance, please you, farther;

*Pros.* My brother and thy uncle, call'd *Antonio*:  
I pray'thee marke me, that a brother should  
Be so perfidious: he, whom next thy selfe  
Of all the world I lov'd, and to him put  
The mannage of my state, as at that time  
Through all the signories it was the first,  
And *Prospero*, the prime Duke, being so reputed  
In dignity; and for the liberall Artes,  
Without a paralell; those being all my studie, 90  
The Government I cast upon my brother,  
And to my State grew stranger, being transported

71. and his: and thou his—HAMMER.

# THE TEMPEST

[I. ii. 77-106]

And rapt in secret studies, thy false uncle  
(Do'st thou attend me?)

*Mira.* Sir, most heedelessly.

*Pros.* Being once perfected how to graunt suites,  
how to deny them: who t'advance, and who  
To trash<sup>1</sup> for over-topping; new created <sup>1 lop off</sup>  
The creatures that were mine, I say, or chang'd 'em,  
Or els new form'd 'em; having both the key, 100  
Of Officer, and office, set all hearts i'th state  
To what tune pleas'd his care, that now he was  
The Ivy which had hid my princely Trunck,  
And suckt my verdure out on't: Thou attend'st not?

*Mira.* O good Sir, I doe.

*Pros.* I pray thee marke me:  
I thus neglecting worldly ends, all dedicated  
To closenes, and the bettering of my mind  
with that, which but by being so retir'd  
Ore-priz'd all popular rate: in my false brother 110  
Awak'd an evill nature, and my trust  
Like a good parent, did beget of him  
A falsehood in it's contrarie, as great  
As my trust was, which had indeede no limit,  
A confidence sans bound. He being thus Lorded,  
Not onely with what my renew yeelded,  
But what my power might els exact. Like one  
Who having into truth, by telling of it,  
Made such a synner of his memorie  
To credite his owne lie, he did beleve 120  
He was indeed the Duke, out o'th'Substitution  
And executing th'outward face of Roialtie  
With all prerogative: hence his Ambition growing:  
Do'st thou heare?

117. exact. *Like:* exact, like-Rowe.

*Mira.* Your tale, Sir, would cure deafnesse.

*Pros.* To have no Schreene between this part he plaid,  
And him he plaid it for, he needes will be  
Absolute *Millaine*, Me (poore man) my Librarie  
Was Dukedome large enough: of temporall roalties  
He thinks me now incapable. Confederates 130  
(so drie<sup>1</sup> he was for Sway) with King of *Naples* <sup>1</sup>*thirst*  
To give him Annuall tribute, doe him homage  
Subject his Coronet, to his Crowne and bend  
The Dukedom yet unbow'd (alas poore *Millaine*)  
To most ignoble stooping.

*Mira.* Oh the heavens:

*Pros.* Marke his condition, and th'event, then tell me  
If this might be a brother.

*Mira.* I should sinne  
To thinke but Noblie of my Grand-mother, 140  
Good wombes have borne bad sonnes.

*Pro.* Now the Condition.  
This King of *Naples* being an Enemy  
To me inveterate, hearkens my Brothers suft,  
Which was, 'That he in lieu o'th' premises,  
Of homage, and I know not how much Tribute,  
Should presently extirpate me and mine  
Out of the Dukedome, and confer faire *Millaine*  
With all the Honors, on my brother: Whereon  
A treacherous Armie levied, one mid-night 150  
Fated to th' purpose, did *Antonio* open  
The gates of *Millaine*, and ith' dead of darkenesse  
The ministers for th' purpose hurried thence  
Me, and thy crying selfe.

*Mir.* Alack, for pittie:  
I not remembring how I cride out then

129. *roalties*: royalties-3-4F.

131. *with King*: wi'the King-CAPELL.



## THE TEMPEST

[I. ii. 134-160]

Will cry it ore againe: it is a hint  
That wrings mine eyes too't.

*Pro.*<sup>o</sup> Heare a little further,  
And then I'le bring thee to the present businesse 160  
Which now's upon's: without the which, this Story  
Were most impertinent.

*Mir.* Wherefore did they not  
That howre destroy us?

*Pro.* Well demanded, wench:  
My Tale provokes that question: Deare, they durst not,  
So deare the love my people bore me: nor set  
A marke so bloudy on the businesse; but  
With colours fairer, painted their foule ends.  
In few, they hurried us a-boord a Barke, 170  
Bore us some Leagues to Sea, where they prepared  
A rotten carkasse of a Butt, not rigg'd,  
Nor tackle, sayle, nor mast, the very rats  
Instinctively have quit it: There they hoyst us  
To cry to th' Sea, that roard to us; to sigh  
To th' windes, whose pittie sighing backe againe  
Did us but loving wrong.

*Mir.* Alack, what trouble  
Was I then to you?

*Pro.* O, a Cherubin 180  
Thou was't that did preserve me; Thou didst smile,  
Infused with a fortitude from heaven,  
When I have deck'd the sea with drops full salt,  
Under my burthen groan'd, which rais'd in me  
An undergoing stomacke, to beare up  
Against what should ensue.

*Mir.* How came we a shore?

\* *Pro.* By providence divine,  
Some food, we had, and some fresh water, that

172. *Butt:* boat-Rowe.

A noble *Neapolitan Gonzalo* 190

Out of his Charity, (who being then appointed  
Master of this designe) did give us, with  
Rich garments, linnens, stuffs, and necessities  
Which since have steeded much, so of his gentlenesse  
Knowing I lov'd my bookes, he furnishd me  
From mine owne Library, with volumes, that  
I prize above my Dukedome.

*Mir.* Would I might  
But ever see that man.

*Pro.* Now I arise, [*Resumes his mantle.*] 200

Sit still, and heare the last of our sea-sorrow:  
Heere in this Iland we arriv'd, and heere  
Have I, thy Schoolemaster, made thee more profit  
Then other Princesse can, that have more time  
For vainer howres; and 'Tutors, not so carefull.

*Mir.* Hevens thank you for't. And now I pray you Sir,  
For still 'tis beating in my minde; your reason  
For raying this Sea-storme?

*Pro.* Know thus far forth,  
By accident most strange, bountifull *Fortune* 210

(Now my deere Lady) hath mine enemies  
Brought to this shore: And by my prescience  
I finde my *Zenith* doth depend upon  
A most auspicious starre, whose influence  
If now I court not, but omit; my fortunes  
Will ever after droope: Heare cease more questions,  
Thou art inclinde to sleepe: 'tis a good dulnesse,  
And give it way: I know thou canst not chuse:

[*Miranda sleeps.*]

Come away, Servant, come; I am ready now,  
Approach my *Ariel*. Come. *Enter Ariel.* 220

*Ari.* All haile, great Master, grave Sir, haile: I come

# THE TEMPEST

[I. ii. 190-216]

To answer thy best pleasure; be't to fly,  
To swim, to dive into the fire: to ride  
On the curld clouds: to thy strong bidding, taske  
*Ariel*, and all his Qualitie.

*Pro.* Hast thou, Spirit,  
Performd to point, the Tempest that I bad thee.

*Ar.* To every Article.

I boarded the Kings ship: now on the Beake,  
Now in the Waste,<sup>1</sup> the Decke, in every Cabyn, 230  
I flam'd amazement, sometime I'd divide <sup>1</sup>*midship*  
And burne in many places; on the Top-mast,  
The Yards and Bore-spritt, would I flame distinctly,  
Then meete, andjoyne. *Joves* Lightning, the precursors  
O'th dreadfull Thunder-claps more momentarie  
And sight out-running were not; the fire, and cracks  
Of sulphurous roaring, the most mighty *Neptune*  
Seeme to besiege, and make his bold waves tremble,  
Yea, his dread Trident shake.

*Pro.* My brave Spirit, 240  
Who was so firme, so constant, that this coyle<sup>2</sup>  
Would not infect his reason? <sup>2</sup>*turmoil*

*Ar.* Not a soule  
But felt a Feaver of the madde, and plaid  
Some tricks of desperation; all but Mariners  
Plung'd in the foaming bryne, and quit the vessell;  
Then all a fire with me the Kings sonne *Ferdinand*  
With haire up-staring (then like reeds, not haire)  
Was the first man that leapt; cride hell is empty,  
And all the Divels are heere. 250

*Pro.* Why that's my spirit:  
But was not this nye shore?

233. *Bore-spritt*: bowsprit-PORK.

246-7. *vessell*; *Then all .. me the*: vessel, Then all .. me: the-  
Rowe.

*Ar.* Close by, my Master.

*Pro.* But are they (*Ariell*) safe?

*Ar.* Not a haire perishd:

On their sustaining garments not a blemish,  
But fresher then before: and as thou badst me,  
In troops I have dispersd them 'bout the Isle:  
The Kings sonne have I landed by himselfe,  
Whom I left cooling of the Ayre with sighes, 260  
In an odde Angle of the Isle, and sitting  
His armes in this sad knot.

*Pro.* Of the Kings ship,  
The Marriners, say how thou hast disposd,  
And all the rest o'th'Fleete?

*Ar.* Safely in harbour  
Is the Kings shippe, in the deepe Nooke, where once  
Thou calldst me up at midnight to fetch dewe  
From the still-vest *Bermootbes*, there she's hid;  
The Marriners all under hatches stowed, 270  
Whó, with a Charme joynd to their suffred labour  
I have left asleep: and for the rest o'th' Fleet  
(Which I dispers'd) they all have met againe,  
And are upon the *Mediterranian Flote*<sup>1</sup> <sup>1 flood</sup>  
Bound sadly home for *Naples*,  
Supposing that they saw the Kings ship wrackt,  
And his great person perish.

*Pro.* *Ariel*, thy charge  
Exactly is perform'd; but there's more worke:•  
What is the time o'th'day? 280

*Ar.* Past the mid season.

*Pro.* At least two Glasses: the time 'twixt six & now  
Must by us both be spent most preciously.

*Ar.* Is there more toyle? Since thou dost giye me pains,  
Let me remember thee what thou hast promis'd,  
Which is not yet perform'd me.

# THE TEMPEST

[I. ii. 245-269]

*Pro.* How now? moodier?  
What is't thou canst demand?

*Ar.* My Libertie.

*Pro.* Before the time be out? no more: 290

*Ar.* I prethee,

Remember I have done thee worthy service,  
Told thee no lyes, made thee no mistakings, serv'd  
Without or grudge, or grumblings; thou did promise  
To bate<sup>1</sup> me a full yeere. <sup>1</sup>*abate*

*Pro.* Do'st thou forget

From what a torment I did free thee? *Ar.* No.

*Pro.* Thou do'st: & thinkst it much to tread the Ooze  
Of the salt deepe;

To run upon the sharpe winde of the North, 300

To doe me businesse in the veines o'th' earth

When it is bak'd with frost.

*Ar.* I doe not Sir.

*Pro.* Thou liest, malignant Thing: hast thou forgot  
The fowle Witch *Sycorax*, who with Age and Envy  
Was growne into a hoope? hast thou forgot her?

*Ar.* No Sir.

*Pro.* Thou hast: where was she born? speak: tell me:

*Ar.* Sir, in *Argier*.

*Pro.* Oh, was she so: I must 310

Once in a moneth recount what thou hast bin,  
Which thou forgetst. This damn'd Witch *Sycorax*  
For mischiefes manifold, and sorceries terrible  
To enter humane hearing, from *Argier*

Thou know'st was banish'd: for one thing she did  
They wold not take her life: Is not this true? *Ar.* I, Sir.

*Pro.* This blew ey'd hag, was hither brought with  
child, |

297. new l. at *Ar.*—*Porz.*

316. new l. at *Ar.*—*Rowe.*

And here was left by th'Saylors; thou my slave,  
 As thou reportst thy selfe, was then her servant,  
 And for thou wast a Spirit too delicate 320  
 To act her earthy, and abhord commands,  
 Refusing her grand hests, she did confine thee  
 By helpe of her more potent Ministers,  
 And in her most unmittigable rage,  
 Into a cloven Pyne, within which rift  
 Imprison'd, thou didst painfully remaine  
 A dozen yeeres: within which space she di'd,  
 And left thee there: where thou didst vent thy groanes  
 As fast as Mill-wheelles strike: Then was this Island  
 (Save for the Son, that he did littour heere, 330  
 A frekelld whelpe, hag-borne) not honour'd with  
 A humane shape.

*Ar.* Yes: *Caliban* her sonne.

*Pro.* Dull thing, I say so: he, that *Caliban*  
 Whom now I keepe in service, thou best know'st  
 What torment I did finde thee in; thy grones  
 Did make wolves howle, and penetrate the breasts  
 Of ever-angry Beares; it was a torment  
 To lay upon the damn'd, which *Sycorax*  
 Could not againe undoe: it was mine Art, 340  
 When I arriv'd, and heard thee, that made gape  
 The Pyne, and let thee out.

*Ar.* I thanke thee Master.

*Pro.* If thou more murmur'st, I will rend an Oake  
 And peg-thee in his knotty entrailles, till  
 Thou hast howl'd away twelve winters.

*Ar.* Pardon, Master,  
 I will be correspondent to command  
 And doe my spryting, gently.

319. *wat*: wast--Rowe.

330. *be*: she--Rowe.

340. *spryting*: spiriting--Rowe.

# THE TEMPEST

[I. ii. 298-321

*Pro.* Doe so: and after two daies  
I will discharge thee. 350

*Ar.* That's my noble Master:  
What shall I doe? say what? what shall I doe?

*Pro.* Goe make thy selfe like a Nymph o'th'Sea,  
Be subject to no sight but thine, and mine: invisible  
To every eye-ball else: goe take this shape  
And hither come in't: goe: hence  
With diligence. *Exit.*

*Pro.* Awake, deere hart awake, thou hast slept well,  
Awake. 360

*Mir.* The strangenes of your story, put  
Heaviness in me.

*Pro.* Shake it off: Come on,  
Wee'll visit *Caliban*, my slave, who never  
Yeelds us kinde answers.

*Mir.* 'Tis a villaine Sir, I doe not love to looke on.

*Pro.* But as 'tis  
We cannot misse him: he do's make our fire,  
Fetch in our wood, and serves in Offices  
That profit us: What hoa: slave: *Caliban*: 370  
Thou Earth, thou: speake.

*Cal. within.* There's wood enough within.

*Pro.* Come forth I say, there's other busines for thee:  
Come thou Tortoys, when? *Enter Ariel like a water*  
Fine apparision: my queint *Ariel*, *Nymph.*  
Hearke in thine care.

*Ar.* My Lord, it shall be done. *Exit.*

*Pro.* Thou poysonous slave, got by the divell himselfe  
Upon thy wicked Dam; come forth. *Enter Caliban.*

*Cal.* As wicked dewe, as ere my mother brush'd 380

354-5. 2 ll. ending subject, invisible-MALONE.

357-8. 1 l. ending dilligence-PORR.

365-7. 2 ll. ending Sir, 'tis-PORR.

With Ravens feather from unwholesome Fen  
Drop on you both: A Southwest blow on yee,  
And blister you all ore.

*Pro.* For this be sure, to night thou shalt have cramps,  
Side-stitches, that shall pen thy breath up, Urchins<sup>1</sup>  
Shall for that vast of night, that they may worke <sup>1</sup>*imps*  
All exercise on thee: thou shalt be pinch'd  
As thicke as hony-combe, each pinch more stinging  
Then Bees that made 'em.

*Cal.* I must eat my dinner: 390  
This Island's mine by *Sycorax* my mother,  
Which thou tak'st from me: when thou cam'st first  
Thou stroakst me, & made much of me: wouldst give me  
Water with berries in't: and teach me how  
To name the bigger Light, and how the lesse  
That burne by day, and night: and then I lov'd thee  
And shew'd thee all the qualities o'th'Isle,  
The fresh Springs, Brine-pits; barren place and fertill,  
Curs'd be I that did so: All the Charmes  
Of *Sycorax*: Toades, Beetles, Batts light on you: 400  
For I am all the Subjects that you have,  
Which first was min owne King: and here you sty-me  
In this hard Rocke, whiles you doe keepe from me  
The rest o'th'Island.

*Pro.* Thou most lying slave,  
Whom stripes may move, not kindnes: I have us'd thee  
(Filth as thou art) with humane care, and lodg'd thee  
In mine owne Cell, till thou didst seeke to violate  
The honor of my childe.

*Cal.* Oh ho, oh ho, would't had bene done: 410  
Thou didst prevent me, I had peopel'd else  
This Isle with *Calibans*.

*Mira.* [*Pros.*] Abhorred Slave,

393. *made*: *madest*—Rowe.

413. *Mira.*'s speech given to *Pros*—THEOBALP



# THE TEMPEST

[I. ii. 352-379]

Which any print of goodnesse wilt not take,  
 Being capable of all ill: I pittied thee,  
 Took pains to make thee speak, taught thee each houre  
 One thing or other: when thou didst not (Savage)  
 Know thine owne meaning; but wouldst gabble, like  
 A thing most brutish, I endow'd thy purposes 419  
 With words that made them knowne: But thy vild race<sup>1</sup>  
 (Tho thou didst learn) had that in't, which good natures  
 Could not abide to be with; therefore wast thou <sup>1</sup> *stock*  
 Deserv'dly confin'd into this Rocke, who hadst  
 Deserv'd more then a prison.

*Cal.* You taught me Language, and my profit on't  
 Is, I know how to curse: the red-plague rid you  
 For learning me your language.

*Pros.* Hag-seed, hence:  
 Fetch us in Fewell, and be quicke thou'rt best  
 To answer other businesse: shrug'st thou (Malice) 430  
 If thou neglectst, or dost unwillingly  
 What I command, Ile racke thee with old Crampes,  
 Fill all thy bones with Aches, make thee rore,  
 That beasts shall tremble at thy dyn.

*Cal.* No, 'pray thee.  
 [*Aside*] I must obey, his Art is of such pow'r,  
 It would controll my Dams god *Setebos*,  
 And make a vassaile of him.

*Pro.* So slave, hence. *Exit Cal.* 439

*Enter Ferdinand & Ariel, invisible playing & singing.*

*Ariel Song.* Come unto these yellow sands,  
 and then take hands:  
 Curtsied when you have, and kist  
 the wilde waves whist:

• 441. *Ariel Song:* Ariel's song-3-4F.

*Footes it featly beere, and there, and sweete Sprights beare  
the burthen.* Burthen dispersedly.

*Harke, barke, bowgh wawgh: the watch-Dogges barke,  
bowgh-wawgh.*

*Ar. Hark, bark, I beare, the straine of strutting Chanticleere | cry cockadiddle-dowe.* 450

*Fer.* Where shold this Musick be? I'th aire, or th' earth? |

It sounds no more: and sure it waytes upon

Some God 'oth' Iland, sitting on a banke,

Weeping againe the King my Fathers wracke.

This Musicke crept by me upon the waters,

Allaying both their fury, and my passion

With it's sweet ayre: thence I have follow'd it

(Or it hath drawne me rather) but 'tis gone.

No, it begins againe.

*Ariell Song.* Full fadom five thy Father lies, 460

*Of his bones are Corrall made:*

*Those are pearles that were his eies,*

*Nothing of him that doth fade,*

*But doth suffer a Sea-change*

*Into something rich, & strange:*

*Sea-Nimphs hourly ring his knell.*

Burthen: ding dong.

*Harke now I beare them, ding-dong bell.*

*Fer.* The Ditty do's remember my drown'd father,  
This is no mortall busines, nor no sound 470

445-6. *beare the burthen:* the burthen bear-POPE.

445-6. 2 ll. ending there and bear-CAPELL.

447-8. 4 ll. ending hark! wow, bark, wow-CAPELL.

449. 2 rhymed ll. ending bear and chanticleer-CAPELL.

460. *Song:* ainge-CAPELL.



# THE TEMPEST

[I. ii. 407-432

That the earth owes:<sup>1</sup> I heare it now above me.

*Pro.* The fringed Curtaines of thine eye advance,  
And say what thou see'st yond. <sup>1</sup> *claims*

*Mira.* What is't a Spirit?

Lord, how it lookes about: Beleeve me sir,  
It carries a brave forme. But 'tis a spirit.

*Pro.* No wench, it eats, and sleeps, & hath such senses  
As we have: such. This Gallant which thou seest  
Was in the wracke: and but hee's something stain'd<sup>2</sup>  
With greefe (that's beauties canker) thou might'st call  
him | <sup>2</sup> *disfigured* 480

A goodly person: he hath lost his fellowes,  
And strays about to finde 'em.

*Mir.* I might call him  
A thing divine, for nothing naturall  
I ever saw so Noble.

*Pro.* [*Aside*] It goes on I see  
As my soule prompts it: Spirit, fine spirit, Ile free thee  
Within two dayes for this.

*Fer.* Most sure the Goddessse <sup>489</sup>  
On whom these ayres attend: Vouchsafe my pray'r  
May know if you remaine upon this Island,  
And that you will some good instruction give  
How I may beare me heere: my prime request  
(Which I do last pronounce) is (O you wonder)  
If you be Mayd, or no?

*Mir.* No wonder Sir,  
But certainly a Mayd.

*Fer.* My Language? Heavens:  
I am the best of them that speake this speech,  
Were I but where 'tis spoken. <sup>500</sup>

*Pro.* How? the best?  
What wer't thou if the King of *Naples* heard thee?

*Fer.* A single thing, as I am now, that wonders

To heare thee speake of *Naples*: he do's heare me,  
 And that he do's, I weepe: my selfe am *Naples*,  
 Who, with mine eyes (never since at ebbe) beheld  
 The King my Father wrack't.

*Mir.* Alacke, for mercy.

*Fer.* Yes faith, & all his Lords, the Duke of *Millaine*  
 And his brave sonne, being twaine. 510

*Pro.* [*Aside*] The Duke of *Millaine*  
 And his more braver daughter, could controll<sup>1</sup> thee  
 If now 'twere fit to do't: At the first sight <sup>1</sup> confute  
 They have chang'd eyes: Delicate *Ariel*,  
 Ile set thee free for this. [*To Fer.*] A word good Sir,  
 I feare you have done your selfe some wrong: A word.

*Mir.* Why speakes my father so ungently? This  
 Is the third man that ere I saw: the first  
 That ere I sigh'd for: pittie move my father  
 To be enclin'd my way. 520

*Fer.* O, if a Virgin,  
 And your affection not gone forth, Ile make you  
 The Queene of *Naples*.

*Pro.* Soft sir, one word more. [*Aside*]  
 They are both in cythers pow'rs: But this swift busines  
 I must uncase make, least too light winning  
 Make the prize light. [*To Fer.*] One word more: I  
 charge thee |  
 That thou attend me: Thou do'st heere usurpe  
 The name thou ow'st not, and hast put thy selfe  
 Upon this Island, as a spy, to win it 530  
 From me, the Lord on't.

*Fer.* No, as I am a man.

*Mir.* Ther's nothing ill, can dwell in such a  
 Temple, |  
 If the ill-spirit have so fayre a house,  
 Good things will strive to dwell with't.

*Pro.* Follow me.

# THE TEMPEST

[I. ii. 460-484

*Pros.* Speake not you for him: hee's a Traitor: come,  
 Ile manacle thy necke and feete together:  
 Sea water shalt thou drinke: thy food shall be 539  
 The fresh-brooke Mussels, wither'd roots, and huskes  
 Wherein the Acorne cradled. Follow.

*Fer.* No,  
 I will resist such entertainment,<sup>1</sup> till <sup>1 treatment</sup>  
 Mine enemy ha's more pow'r.

*He drawes, and is charmed from moving.*

*Mira.* O deere Father,  
 Make not too rash a triall of him, for  
 Hee's gentle,<sup>2</sup> and not fearfull.<sup>3</sup> <sup>2 spirited</sup> <sup>3 harmful</sup>

*Pros.* What I say,  
 My foote my Tutor? Put thy sword up Traitor, 550  
 Who mak'st a shew, but dar'st not strike: thy conscience  
 Is so possest with guilt: Come, from thy ward,  
 For I can heere disarm thee with this sticke,  
 And make thy weapon drop.

*Mira.* Beseech you Father.

*Pros.* Hence: hang not on my garments.

*Mira.* Sir have pity,  
 Ile be his surety.

*Pros.* Silence: One word more 559  
 Shall make me chide thee, if not hate thee: What,  
 An advocate for an Impostor? Hush:  
 Thou think'st there is no more such shapes as he,  
 (Having seene but him and *Caliban*;) Foolish wench,  
 To th'most of men, this is a *Caliban*,  
 And they to him are Angels.

*Mira.* My affections  
 Are then most humble: I have no ambition  
 To see a goodlier man.

*Pros.* Come on, obey:  
 Thy Nerves are in their infancy againe. 570

537. *Pros.*: out-Rowe.

And have no vigour in them.

*Fer.* So they are:

My spirits, as in a dreame, are all bound up:  
My Fathers losse, the weaknesse which I feele,  
The wracke of all my friends, nor this mans threats,  
To whom I am subdude, are but light to me,  
Might I but through my prison once a day  
Behold this Mayd: all corners else o'th' Earth  
Let liberty make use of: space enough  
Have I in such a prison. 580

*Pros.* [*Aside*] It workes: [*To Fer.*] Come on.  
Thou hast done well, fine *Ariell*: [*To Fer.*] follow me,  
[*To Ari.*] Harke what thou else shalt do mee.

*Mira.* Be of comfort,  
My Fathers of a better nature (Sir)  
Then he appeares by speech: this is unwonted  
Which now came from him.

*Pros.* Thou shalt be as free  
As mountaine windes; but then exactly do  
All points of my command. 590

*Ariell.* To th'syllable.

*Prps.* Come follow: speake not for him. *Exeunt.*

### *Actus Secundus. Scœna Prima.*

[*Another part of the island.*]

*Enter Alonso, Sebastian, Anthonio, Gonzalo, Adrian,  
Francisco, and others.*

*Gonz.* Beseech you Sir, be merry; you have cause,  
(So have we all) of joy; for our escape  
Is much beyond our losse; our hint of woe  
Is common, every day, some Saylor's wife,  
The Masters of some Merchant, and the Merchant  
Have just our Theame of woe: But for the miracle,

# THE TEMPEST

[II. i. 7-36]

(I meane our preservation) few in millions      10  
Can speake like us: then wisely (good Sir) weigh  
Our sorrow, with our comfort.

*Alon.* Prethee peace.

*Seb.* He receives comfort like cold porredge.

*Ant.* The Visitor will not give him ore so.

*Seb.* Looke, hee's winding up the watch of his wit,  
By and by it will strike.

*Gon.* Sir.

*Seb.* One: Tell.<sup>1</sup>      <sup>1</sup> count

*Gon.* When every greefe is entertaind,      20  
That's offer'd comes to th'entertainer.

*Seb.* A dollor.

*Gon.* Dolour comes to him indeed, you have spoken  
truer then you purpos'd.

*Seb.* You have taken it wiselier then I meant you  
should.

*Gon.* Therefore my Lord.

*Ant.* Fie, what a spend-thrift is he of his tongue.

*Alon.* I pre-thee spare.

*Gon.* Well, I have done: But yet      30

*Seb.* He will be talking.

*Ant.* Which, of he, or Adrian, for a good wager,  
First begins to crow?

*Seb.* The old Cocke.

*Ant.* The Cockrell.

*Seb.* Done: The wager?

*Ant.* A Laughter.

*Seb.* A match.

*Adr.* Though this Island seeme to be desert.

*Seb.* Ha, ha, ha.      40

*Ant.* So: you'r paid.

16-17. prose-POPE.

20-1. new l. at COMES-CAPELL.

32-3. prose-POPE.

40-1. 1 l.; *Ant.*'s speech given to *Seb.*-THEOBALD.

*Adr.* Uninhabitable, and almost inaccessible.

*Seb.* Yet

*Adr.* Yet

*Ant.* He could not misse't.

*Adr.* It must needs be of subtle, tender, and delicate temperance.<sup>1</sup> <sup>1 climate</sup>

*Ant.* *Temperance* was a delicate wench.

*Seb.* I, and a subtle, as he most learnedly deliver'd.

*Adr.* The ayre breathes upon us here most sweetly.

*Seb.* As if it had Lungs, and rotten ones. 51

*Ant.* Or, as 'twere perfum'd by a Fen.

*Gon.* Heere is every thing advantageous to life.

*Ant.* True, save meanes to live.

*Seb.* Of that there's none, or little.

*Gon.* How lush and lusty the grasse looks?

How greene?

*Ant.* The ground indeed is tawny.

*Seb.* With an eye of greene in't.

*Ant.* He misses not much. 60

*Seb.* No: he doth but mistake the truth totally.

*Gon.* But the rariety of it is, which is indeed almost beyond credit.

*Seb.* As many voucht rarieties are.

*Gon.* That our Garments being (as they were) drencht in the'Sea, hold notwithstanding their freshnesse and glosses, being rather new dy'de then stain'd with salte water.

*Ant.* If but one of his pockets could speake, would it not say he lyes? 70

*Seb.* I, or very falsely pocket up his report.

*Gon.* Me thinkes our garments are now as fresh as when we put them on first in Affricke, at the marriage of the kings faire daughter *Claribel* to the king of *Tunis*.

56-7. 1 l.—Porz.



# THE TEMPEST

[II. i. 72-105]

*Seb.* 'Twas a sweet marriage, and we prosper well in our returne.

*Adri.* *Tunis* was never grac'd before with such a Paragon to their Queene.

*Gon.* Not since widdow *Dido's* time.

*Ant.* Widow? A pox o'that: how came that Widow in? Widdow *Dido!* 81

*Seb.* What if he had said Widdower *Aeneas* too? Good Lord, how you take it?

*Adri.* Widdow *Dido* said you? You make me study of that: She was of *Carthage*, not of *Tunis*.

*Gon.* This *Tunis* Sir was *Carthage*.

*Adri.* *Carthage?* *Gon.* I assure you *Carthage*.

*Ant.* His word is more then the miraculous Harpe.

*Seb.* He hath rais'd the wall, and houses too. 89

*Ant.* What impossible matter wil he make easy next?

*Seb.* I thinke hee will carry this Island home in his pocket, and give it his sonne for an Apple.

*Ant.* And sowing the kernels of it in the Sea, bring forth more Islands.

*Gon.* I. *Ant.* Why in good time.

*Gon.* Sir, we were talking, that our garments seeme now as fresh as when we were at *Tunis* at the marriage of your daughter, who is now Queene.

*Ant.* And the rarest that ere came there.

*Seb.* Bate (I beseech you) widdow *Dido.* 100

*Ant.* O Widdow *Dido?* I, Widdow *Dido.*

*Gon.* Is not Sir my doublet as fresh as the first day I wore it? I meane in a sort.

*Ant.* That sort was well fish'd for.

*Gon.* When I wore it at your daughters marriage.

87. new l. at *Gon.*-Rowe.

88. *Ant.*'s. speech given to *Seb.*-CAMBRIDGE.

95. new l. at *Ant.*-Rowe.

*Alon.* You cram these words into mine eares, against  
 the stomacke of my sense: would I had never  
 Married my daughter there: For comming thence  
 My sonne is lost, and (in my rate<sup>1</sup>) she too,  
 Who is so farre from *Italy* removed, <sup>1</sup>*judgment* 110  
 I ne're againe shall see her: O thou mine heire  
 Of *Naples* and of *Millaine*, what strange fish  
 Hath made his meale on thee?

*Fran.* Sir he may live,  
 I saw him beate the surges under him,  
 And ride upon their backes; he trod the water  
 Whose enmity he flung aside: and brested  
 The surge most swolne that met him: his bold head  
 'Bove the contentious waves he kept. and oared  
 Himselfe with his good armes in lusty stroke 120  
 To th'shore; that ore his wave-worne basis bowed  
 As stooping to releve him: I not doubt  
 He came alive to Land.

*Alon.* No, no, hee's gone.

*Seb.* Sir you may thank your selfe for this great losse,  
 That would not blesse our Europe with your daughter,  
 But rather loose her to an Affrican,  
 Where she at least, is banish'd from your eye,  
 Who hath cause to wet the greefe on't.

*Alon.* Pre-thee peace. 130

*Seb.* You were kneel'd too, & importun'd otherwise  
 By all of us: and the faire soule her selfe  
 Waigh'd betweene loathnesse, and obedience, at  
 Which end o'th'beame should bow: we have lost your  
 son, |  
 I feare for ever: *Millaine* and *Naples* have  
 Mo widdowes in them of this businesse making,  
 Then we bring men to comfort them:  
 The faults your owne.

# THE TEMPEST

[II. i. 136-163]

*Alon.* So is the deer'at oth'losse.

*Gen.* My Lord *Sebastian*, 140

The truth you speake doth lacke some gentlenesse,  
And time to speake it in: you rub the sore,  
When you should bring the plaister.

*Seb.* Very well. *Ant.* And most Chirurgeonly.

*Gen.* It is foule weather in us all, good Sir,  
When you are cloudy.

*Seb.* Fowle weather? *Ant.* Very foule.

*Gen.* Had I plantation<sup>1</sup> of this Isle my Lord.

*Ant.* Hee'd sow't with Nettle-seed. <sup>1</sup> *colonization*

*Seb.* Or dockes, or Mallowes. 150

*Gen.* And were the King on't, what would I do?

*Seb.* Scape being drunke, for want of Wine.

*Gen.* I'th'Commonwealth I would (by contraries)  
Execute all things: For no kinde of Trafficke  
Would I admit: No name of Magistrate:  
Letters should not be knowne: Riches, poverty,  
And use of service, none: Contract, Succession,  
Borne, bound of Land, Tith,<sup>2</sup> Vineyard none:  
No use of Mettall, Corne, or Wine, or Oyle:  
No occupation, all men idle, all: <sup>2</sup> *tillage* 160  
And Women too, but innocent and pure:  
No Sovereignty.

*Seb.* Yet he would be King on't.

*Ant.* The latter end of his Common-wealth forgets  
the beginning. <sup>3</sup> *war-machine* <sup>4</sup> *plenty*

*Gen.* All things in common Nature should produce  
Without sweat or endeavour: Treason, felony,  
Sword, Pike, Knife, Gun, or neede of any Engine<sup>3</sup>  
Would I not have: but Nature should bring forth  
Of it owne kinde, all foyzon,<sup>4</sup> all abundance 170

144. new l. at *Ant.*—Rowz.

147. new l. at *Ant.*—Rowz.

To feed my innocent people.

*Seb.* No marrying 'mong his subjects?

*Ant.* None (man) all idle; Whores and knaves,

*Gon.* I would with such perfection governe Sir:

T' Excell the Golden Age.

*Seb.* 'Save his Majesty. *Ant.* Long live Gonzalo.

*Gon.* And do you marke me, Sir?

*Alon.* Pre-thee no more: thou dost talke nothing to me. |

*Gon.* I do well beleeve your Highnesse, and did it to minister occasion to these Gentlemen, who are of such sensible and nimble Lungs, that they alwayes use to laugh at nothing. 182

*Ant.* 'Twas you we laugh'd at.

*Gon.* Who, in this kind of merry fooling am nothing to you: so you may continue, and laugh at nothing still.

*Ant.* What a blow was there given?

*Seb.* And it had not falne flat-long.

*Gon.* You are Gentlemen of brave mettall: you would lift the Moone out of her spheare, if she would continue in it five weekes without changing. 190

*Enter Ariell [invisible] playing solemne Musicke.*

*Seb.* We would so, and then go a Bat-fowling.

*Ant.* Nay good my Lord, be not angry.

*Gon.* No I warrant you, I will not adventure my discretion so weakly: Will you laugh me asleepe, for I am very heavy.

*Ant.* Go sleepe, and heare us.

[*All sleep except Alon., Seb., and Ant.*]

*Alon.* What, all so soone asleepe? I wish mine eyes

176. 'Save: God save-HUDSON.

176. new l. at *Ant.*-Rowe.

187. *And:* AN-PORR.

# THE TEMPEST

[II. i. 192-216]

Would (with themselves) shut up my thoughts,  
I finde they are inclin'd to do so. 200

*Seb.* Please you Sir,  
Do not omit the heavy offer of it:  
It sildome visits sorrow, when it doth, it is a Comforter.

*Ant.* We two my Lord, will guard your person,  
While you take your rest, and watch your safety.

*Alon.* Thanke you: Wondrous heavy.  
[*Alonzo sleeps. Exit Ariel.*]

*Seb.* What a strange drowsines possesses them?

*Ant.* It is the quality o'th' Clymate.

*Seb.* Why  
Doth it not then our eye-lids sinke? I finde 210  
Not my selfe dispos'd to sleep.

*Ant.* Nor I, my spirits are nimble:  
They fell together all, as by consent  
They dropt, as by a Thunder-stroke: what might  
Worthy *Sebastian*? O, what might? no more:  
And yet, me thinkes I see it in thy face,  
What thou should'st be: th'occasion speaks thee, and  
My strong imagination see's a Crowne  
Dropping upon thy head.

*Seb.* What? art thou waking? 220

*Ant.* Do you not heare me speake?

*Seb.* I do, and surely  
It is a sleepy Language; and thou speak'st  
Out of thy sleepe: What is it thou didst say?  
This is a strange repose, to be asleepe  
With eyes wide open: standing, speaking, moving:  
And yet so fast asleepe.

*Ant.* Noble *Sebastian*,  
Thou let'st thy fortune sleepe: die rather: wink'st

199-206. 7 five-accent ll. ending find, sir, it, doth, lord, rest,  
heavy-Porz.

Whiles thou art waking. 230

*Seb.* Thou do'st snore distinctly,  
There's meaning in thy snores.

*Ant.* I am more serious then my custome: you  
Must be so too, if heed me: which to do,  
Trebbles thee o're.

*Seb.* Well: I am standing water.

*Ant.* Ile teach you how to flow.

*Seb.* Do so: to ebbe  
Hereditary Sloth instructs me.

*Ant.* O! 240

If you but knew how you the purpose cherish  
Whiles thus you mocke it: how in stripping it  
You more invest it: ebbing men, indeed  
(Most often) do so neere the bottome run  
By their owne feare, or sloth.

*Seb.* 'Pre-thee say on,  
The setting of thine eye, and cheeke proclaime  
A matter from thee; and a birth, indeed,  
Which throwes thee much to yeeld.

*Ant.* Thus Sir: 250  
Although this Lord of weake remembrance; this  
Who-shall be of as little memory  
When he is earth'd, hath here almost perswaded  
(For hee's a Spirit of perswasion, onely  
Professes to perswade) the King his sonne's alive,  
'Tis as impossible that hee's undrown'd,  
As he that sleepes heere, swims.

*Seb.* I have no hope  
That hee's undrown'd.

*Ant.* O, out of that no hope, 260  
What great hope have you? No hope that way, Is

249. *ibrowes*: throes-POPE.

# THE TEMPEST

[II. i. 241-268

Another way so high a hope, that even  
Ambition cannot pierce a winke beyond  
But doubt discovery there. Will you grant with me  
That *Ferdinand* is drown'd.

*Seb.* He's gone.

*Ant.* Then tell me, who's the next heire of *Naples*?

*Seb.* *Claribell*.

*Ant.* She that is Queene of *Tunis*: she that dwels  
Ten leagues beyond mans life: she that from *Naples*  
Can have no note, unlesse the Sun were post: 271  
The Man i'th Moone's too slow, till new-borne chinnes  
Be rough, and Razor-able: She that from whom  
We all were sea-swallow'd, though some cast againe,  
(And by that destiny) to performe an act  
Whereof, what's past is Prologue; what to come  
In yours, and my discharge.

*Seb.* What stuffe is this? How say you?  
'Tis true my brothers daughter's Queene of *Tunis*,  
So is she heyre of *Naples*, 'twixt which Regions 280  
There is some space.

*Ant.* A space, whose ev'ry cubit  
Seemes to cry out, how shall that *Claribell*  
Measure us backe to *Naples*? keepe in *Tunis*,  
And let *Sebastian* wake. Say, this were death  
That now hath seiz'd them, why they were no worse  
Then now they are: There be that can rule *Naples*  
As well as he that sleepes: Lords, that can prate  
As amply, and unnecessarily  
As this *Gonzallo*: I my selfe could make 290  
A Chough of as deepe chat: O, that you bore  
The minde that I do; what a sleepe were this  
For your advancement? Do you understand me?

267. new l. at Who's-Poor.

*Seb.* Me thinkes I do.

*Ant.* And how do's your content<sup>1</sup> <sup>1</sup> *desire*  
Tender<sup>2</sup> your owne good fortune? <sup>2</sup> *incline*

*Seb.* I remember <sup>3</sup> *chilblain*

You did supplant your Brothet *Prospero*.

*Ant.* True:

And looke how well my Garments sit upon me, 300  
Much feater then before: My Brothers servants  
Were then my fellowes, now they are my men.

*Seb.* But for your conscience.

*Ant.* I Sir: where lies that? If 'twere a kybe<sup>3</sup>  
'Twould put me to my slipper: But I feele not  
This Deity in my bosome: 'Twentic consciences  
That stand 'twixt me, and *Millaine*, candied be they,  
And melt ere they mollest: Heere lies your Brother,  
No better then the earth he lies upon, 309  
If he were that which now hee's like (that's dead)  
Whom I with this obedient steele (three inches of it)  
Can lay to bed for ever: whiles you doing thus,  
To the perpetuall winke for aye might put  
This ancient morsell: this Sir Prudence, who  
Should not upbraid our course: for all the rest  
They'l take suggestion, as a Cat laps milke,  
They'l tell the clocke, to any businesse that  
We say befits the houre.

*Seb.* Thy case, deere Friend  
Shall be my president: As thou got'st *Millaine*, 320  
I'll come by *Naples*: Draw thy sword, one stroke  
Shall free thee from the tribute which thou paiest,  
And I the King shall love thee.

*Ant.* Draw together:  
And when I reare my hand, do you the like

298. *Brothet*: brother—2-4F. 320. *president*: precedent—Pork.



# THE TEMPEST

[II. i. 296-319]

To fall it on *Gonzalo*.

*Seb.* O, but one word. [They talk apart.]

*Enter Ariell [invisible] with Musicke and Song.*

*Ariel.* My Master through his Art foresees the danger  
That you (his friend) are in, and sends me forth 330  
(For else his project dies) to keepe them living.

*Sings in Gonzaloes eare.*

*While you here do snoaring lie,*

*Open-ey'd Conspiracie*

*His time doth take:*

*If of Life you keepe a care,*

*Shake off slumber and beware.*

*Awake, awake.*

*Ant.* Then let us both be sodaine.

*Gon.* Now, good Angels preserve the King. 340  
[They wake.]

*Alo.* Why how now hoa; awake? why are you drawn?<sup>1</sup>  
Wherefore this ghastly looking? <sup>1</sup>*with swords out*

*Gon.* What's the matter?

*Seb.* Whiles we stood here securing your repose,  
(Even now) we heard a hollow burst of bellowing  
Like Bulls, or rather Lyons, did't not wake you?  
It strooke mine eare most terribly.

*Alo.* I heard nothing.

*Ant.* O, 'twas a din to fright a Monsters eare;  
To make an earthquake: sure it was the roare 350  
Of a whole heard of Lyons.

*Alo.* Heard you this *Gonzalo*?

*Gon.* Upon mine honour, Sir, I heard a humming,  
(And that a strange one too) which did awake me:  
I shak'd you Sir, and cride: as mine eyes opend,

340. new l. at Preserve—STAUNTON.

I saw their weapons drawne: there was a noyse,  
That's verily: 'tis best we stand upon our guard;  
Or that we quit this place: let's draw our weapons.

*Alo.* Lead off this ground & let's make further search  
For my poore sonne. 360

*Gon.* Heavens keepe him from these Beasts:  
For he is sure i'th Island.

*Alo.* Lead away.

*Ariell.* *Prospero* my Lord, shall know what I have  
done. |

So (King) goe safely on to seeke thy Son. *Exeunt.*

### *Scœna Secunda.*

[*Another part of the island.*]

*Enter Caliban, with a burthen of Wood (a noyse of  
Thunder heard.)*

*Cal.* All the infections that the Sunne suckes up  
From Bogs, Fens, Flats, on *Prosper* fall, and make him  
By yench-meale a disease: his Spirits heare me,  
And yet I needes must curse. But they'll <sup>not</sup> pinch,  
Fright me with Urchyn-shewes, pitch me i'th mire,  
Nor lead me like a fire-brand, in the darke  
Out of my way, unlesse he bid 'em; but 10  
For every trifle, are they set upon me,  
Sometime like Apes, that moe and chatter at me,  
And after bite me: then like Hedg-hogs, which  
Lye tumbling in my bare-foote way, and mount  
Their pricks at my foot-fall: sometime am I  
All wound with Adders, who with cloven tongues  
Doe hisse me into madnesse: Lo, now Lo, *Enter*  
Here comes a Spirit of his, and to torment me *Trinculo.*

12. *moe*: *mow*—DYCE.

# THE TEMPEST

[II. ii. 15-46]

For bringing wood in slowly: I'll fall flat,  
Perchance he will not minde me. 20

*Tri.* Here's neither bush, nor shrub to beare off any weather at all: and another Storme brewing, I heare it sing ith' winde: yond same blacke cloud, yond huge one, lookes like a foule bumbard<sup>1</sup> that would shed his licquor: if it should thunder, as it did before, I know not where to hide my head: yond same cloud cannot choose but fall by paille-fuls. What have we here, a man, or a fish? dead or alive? a fish, hee smels like a fish: a very ancient and fish-like smell: a kinde of, not of the newest poore-John:<sup>2</sup> a strange fish: were I in *England* now (as once I was) and had but this fish painted; not a holiday-fóole there but would give a peece of silver: there, would this Monster, make a man: any strange beast there, makes a man: when they will not give a doitt to relieve a lame Begger, they will lay out ten to see a dead *Indian*: Leg'd like a man; and his Finnes like Armes: warme o'my troth: I doe now let loose my opinion; hold it no longer; this is no fish, but an Islander, that hath lately suffered by a Thunderbolt: [*Thunder.*] Alas, | the storme is come againe: my best way is to creepe un- | der his Gaberdine: there is no other shelter herea- | bout: Misery acquaints a man with strange bedfel- | lowes: I will here shrowd till the dregges of the storme | be past. <sup>1</sup>leather jug <sup>2</sup>bering 44

*Enter Stephano singing [a bottle in his hand].*

*Ste.* I shall no more to sea, to sea, here shall I dye ashore. |  
This is a very scurvy tune to sing at a mans

46. new l. at Here-CAPELL.

47-8. prose-POPE.

Funerall: well, here's my comfort. *Drinks.*

*Sings. The Master, the Swabber, the Boate-swaige & I;  
The Gunner, and his Mate* 50

*Loov'd Mall, Meg, and Marrian, and Margerie,*

*But none of us car'd for Kate.*

*For she had a tongue with a tang,*

*Would cry to a Sailor goe hang:*

*She lov'd not the savour of Tar nor of Pitch,*

*Yet a Tailor might scratch her where ere she dia' itch.*

*Then to Sea Boyes, and let her goe hang.*

This is a scurvy tune too:

But here's my comfort. *drinks.*

*Cal.* Doe not torment me: oh. 60

*Ste.* What's the matter?

Have we divels here?

Doe you put trickes upon's with Salvages, and Men of  
Inde? ha? I have not scap'd drowning, to be afraid  
now of your foure legges: for it hath bin said; as proper  
a man as ever went on foure legs, cannot make him  
give ground: and it shall be said so againe, while *Ste-*  
*phano* breathes at' nostrils.

*Cal.* The Spirit torments me: oh. 69

*Ste.* This is some Monster of the Isle, with foure legs;  
who hath got (as I take it) an Ague: where the divell  
should he learne our language? I will give him some re-  
liefe if it be but for that: if I can recover him, and keepe  
him tame, and get to *Naples* with him, he's a Pre-  
sent for any Emperour that ever trod on Neates-lea-  
ther.

*Cal.* Doe not torment me 'prethee: I'le bring my  
wood home faster. 78

*Ste.* He's in his fit now; and doe's not talke after the

wisest; hee shall taste of my Bottle: if hee have never drunke wine afore, it will goe neere to remove his Fit: if I can recover him, and keepe him tame, I will not take too much for him; hee shall pay for him that hath him, and that soundly.

*Cal.* Thou do'st me yet but little hurt; thou wilt anon, I know it by thy trembling: Now *Prosper* workes upon thee.

*Ste.* Come on your wayes: open your mouth: here is that which will give language to you Cat; open your mouth; this will shake your shaking, I can tell you, and that soundly: you cannot tell who's your friend; open your chaps againe. 92

*Tri.* I should know that voyce:  
It should be,  
But hee is dround; and these are divels; O de-  
tect me.

*Ste.* Foure legges and two voyces; a most delicate Monster: his forward voyce now is to speake well of his friend; his backward voice, is to utter foule speeches, and to detract: if all the wine in my bottle will recover him, I will helpe his Ague: Come: Amen, I will poure some in thy other mouth. 102

*Tri. Stephano.*

*Ste.* Doth thy other mouth call me? Mercy, mercy: This is a divell, and no Monster: I will leave him, I have no long Spooone.

*Tri. Stephano:* if thou beest *Stephano*, touch me, and speake to me: for I am *Trinculo*; be not afeard, thy good friend *Trinculo*. 109

*Ste.* If thou bee'st *Trinculo*: come foorth: I'll pull thee by the lesser legges: if any be *Trinculo's* legges,

these are they: Thou art very *Trinculo* indeede: how cam'st thou to be the siege of this Moone-calfes? Can he vent *Trinculo's*?

*Tri.* I tooke him to be kil'd with a thunder-strok; but art thou not dround *Stephano*: I hope now thou art not dround: Is the Storme over-blowne? I hid mee under the dead Moone-Calfes Gaberdine, for feare of the Storme: And art thou living *Stephano*? O *Stephano*, two *Neapolitanes* scap'd? 120

*Ste.* 'Prethee doe not turne me about, my stomacke is not constant.

*Cal.* [*Aside*] These be fine things, and if they be not sprights: | that's a brave God, and beares Celestiall liquor: I will | kneele to him.

*Ste.* How did'st thou scape?  
How cam'st thou hither?

Sweare by this Bottle how thou cam'st hither: I ~~escap'd~~ upon a But of Sacke, which the Saylors heaved o're-board, by this Bottle which I made of the barke of a Tree, with mine owne hands, since I was cast a'-shore. 132

*Cal.* I'll sweare upon that Bottle, to be thy true subject, for the liquor is not earthly.

*St.* Heere: sweare then how thou escap'dst.

*Tri.* Swom ashore (man) like a Ducke: I can swim like a Ducke i'll be sworne.

*Ste.* Here, kisse the Booke.  
Though thou canst swim like a Ducke, thou art made like a Goose. 140

*Tri.* O *Stephano*, ha'st any more of this?

*Ste.* The whole But (man) my Cellar is in a rocke

123. and: an-Porz.

123-5. 3 ll. verse ending sprites, liquor, him-Johnson.

126-7. prose-Porz.

138-9. prose-Porz.

by th'sea-side, where my Wine is hid:  
How now Moone-Calf, how do's thine Ague?

*Cal.* Ha'st thou not dropt from heaven?

*Ste.* Out o'th Moone I doe assure thee. I was the  
Man ith' Moone, when time was.

*Cal.* I have seene thee in her: and I doe adore thee:  
My Mistris shew'd me thee, and thy Dog, and thy Bush.

*Ste.* Come, sweare to that: kisse the Booke: I will  
furnish it anon with new Contents: Sweare. 151

*Tri.* By this good light, this is a very shallow Mon-  
ster: I afeard of him? a very weake Monster:  
The Man ith' Moone?

A most poore creadulous Monster:  
Well drawne Monster, in good sooth.

*Cal.* Ile shew thee every fertill ynych 'oth Island: and  
I will kisse thy foote: I prethee be my god.

*Tri.* By this light, a most perfidious, and drunken  
Monster, when's god's a sleepe he'll rob his Bottle. 160

*Cal.* Ile kisse thy foot. Ile sweare my selfe thy Subject.

*Ste.* Come on then: downe and sweare.

*Tri.* I shall laugh my selfe to death at this puppi-hea-  
ded Monster: a most scurvie Monster: I could finde in  
my heart to beate him.

*Ste.* Come, kisse.

*Tri.* But that the poore Monster's in drinke:  
An abhominable Monster.

*Cal.* I'll shew thee the best Springs: I'll plucke thee  
Berries: I'll fish for thee; and get thee wood enough.  
A plague upon the Tyrant that I serve; 171  
I'll beare him no more Sticks, but follow thee, thou  
wondrous man.

143 prose-POPE. 154-6. prose-POPE. 167-8. prose-POPE.  
169-73. 5 ll. verse ending berries, enough, serve, thee, man-  
POPE.

*Tri.* A most ridiculous Monster, to make a wonder of a poore drunkard.

*Cal.* I 'prethee let me bring thee where Crabs grow; and I with my long nayles will digge thee pig-nuts; show thee a Jayes nest, and instruct thee how to snare the nimble Marmazet: I'le bring thee to clustring Philbirts, and sometimes I'le get thee young Scamels from the Rocke: Wilt thou goe with me? 181

*Ste.* I pre'thee now lead the way without any more talking. *Trinculo*, the King, and all our company else being dround, wee will inherit here: Here; beare my Bottle: Fellow *Trinculo*; we'll fill him by and by againe.

*Caliban Sings drunkenly.*

Farewell Master; farewell, farewell.

*Tri.* A howling Monster: a drunken Monster.

*Cal.* No more dams I'le make for fish, ~~no~~  
Nor fetch in firing, at requiring,  
Nor scrape trenchering, nor wash dish,  
*Ban' ban' Cacalyban*

*Has a new Master, get a new Man.*

Freedome, high-day, high-day freedome, freedome high-day, freedome.

*Ste.* O brave Monster; lead the way. *Exeunt.*

*Actus Tertius. Scœna Prima.*

[*Before Prospero's cell.*]

*Enter Ferdinand (bearing a Log.)*

*Fer.* There be some Sports are painfull; & their labor Delight in them set off: Some kindes of basenesse

176-81. 6 ll. verse ending grow, nuts, how, bring thee, get thee, me-POPE.

191. new l. at At-CAPELL.

195. bigb-day, bigb-day .. bigb-day: heyday-Rowe.



# THE TEMPEST

[III. i. 3-30]

Are nobly undergon; and most poore matters  
 Point to rich ends: this my meane Taske  
 Would be as heavy to me, as odious, but  
 The Mistris which I serve, quickens what's dead,  
 And makes my labours, pleasures: O She is  
 Ten times more gentle, then her Father's crabbed; 10  
 And he's compos'd of harshnesse. I must remove  
 Some thousands of these Logs, and pile them up,  
 Upon a sore injunction; my sweet Mistris  
 Weepes when she sees me worke, & saies, such basenes  
 Had never like Executor: I forget:  
 But these sweet thoughts, doe even refresh my labours,  
 Most busie lest, when I doe it. *Enter Miranda*

*Mir.* Alas, now pray you *and Prospero*  
 [at a distance unseen].

Worke not so hard: I would the lightning had  
 Burnt up those Logs that you are enjoynd to pile: 20  
 Pray set it downe, and rest you: when this burnes  
 'Twill weepe for having wearied you: my Father  
 Is hard at study; pray now rest your selfe,  
 Hee's safe for these three houres.

*Fer.* O most deere Mistris,  
 The Sun will set before I shall discharge  
 What I must strive to do.

*Mir.* If you'l sit downe  
 Ile beare your Logges the while: pray give me that,  
 Ile carry it to the pile. 30

*Fer.* No precious Creature,  
 I had rather cracke my sinewes, breake my backe,  
 Then you should such dishonor undergoe,  
 While I sit lazy by.

*Mir.* It would become me  
 As well as it do's you; and I should do it  
 With much more ease: for my good will is to it,

And yours it is against.

*Pro.* Poore worme thou art infected,  
This visitation shewes it.

40

*Mir.* You looke wearily.

*Fer.* No, noble Mistris, 'tis fresh morning with me  
When you are by at night: I do beseech you  
Cheefely, that I might set it in my prayers,  
What is your name?

*Mir.* *Miranda*, O my Father,  
I have broke your hest to say so.

*Fer.* Admir'd *Miranda*,  
Indeede the top of Admiration, worth  
What's deere to the world: full many a Lady 50  
I have ey'd with best regard, and many a time  
Th'harmony of their tongues, hath into bondage  
Brought my too diligent eare: for severall vertues  
Have I lik'd severall women, never any  
With so full soule, but some defect in her  
Did quarrell with the noblest grace she ow'd,  
And put it to the foile.<sup>1</sup> But you, O you, <sup>1</sup> *discredit*  
So perfect, and so peetlesse, are created  
Of everie Creatures best.

*Mir.* I do not know 60  
One of my sexe; no womans face remember,  
Save from my glasse, mine owne: Nor have I seene  
More that I may call men, then you good friend,  
And my deere Father: how features are abroad  
I am skillesse of; but by my modestie  
(The jewell in my dower) I would not wish  
Any Companion in the world but you:  
Nor can imagination forme a shape  
Besides your selfe, to like of: but I prattle

58. *peetlesse*: peerless—2-4F.

# THE TEMPEST

[III. i. 58-84

Something too wildly, and my Fathers precepts 70  
I therein do forget.

*Fer.* I am, in my condition  
A Prince (*Miranda*) I do thinke a King  
(I would not so) and would no more endure  
This wodden slaverie, then to suffer  
The flesh-flie blow my mouth: heare my soule speake.  
The verie instant that I saw you, did  
My heart flie to your service, there resides  
To make me slave to it, and for your sake  
Am I this patient Loggo-man. 80

*Mir.* Do you love me?

*Fer.* O heaven; O earth, beare witnes to this sound,  
And crowne what I professe with kinde event  
If I speake true: if hollowly, invert  
What best is boaded me, to mischiefe: I,  
Beyond all limit of what else i'th world  
Do love, prize, honor you.

*Mir.* I am a foole  
To weepe at what I am glad of.

*Pro.* Faire encounter 90  
Of two most rare affections: heavens raine grace  
On that which breeds betweene 'em.

*Fer.* Wherefore weepe you?

*Mir:* At mine unworthinesse, that dare not offer  
What I desire to give; and much lesse take  
What I shall die to want: But this is trifling,  
And all the more it seekes to hide it selfe,  
The bigger bulke it shewes. Hence bashfull cunning,  
And prompt me plaine and holy innocence.  
I am your wife, if you will marrie me; 100  
If not, Ile die your maid: to be your fellow

75. wodden: wooden-2-4F.

You may denie me, but Ile be your servant  
Whether you will or no.

*Fer.* My Mistris (decrest)  
And I thus humble ever.

*Mir.* My husband then?

*Fer.* I, with a heart as willing  
As bondage ere of freedome: heere's my hand.

*Mir.* And mine, with my heart in't; and now farewell  
Till halfe an houre hence. 110

*Fer.* A thousand, thousand. *Exeunt*

[*Fer. and Mir. severally*].

*Pro.* So glad of this as they I cannot be,  
Who are surpriz'd with all; but my rejoycing  
At nothing can be more: Ile to my booke,  
For yet ere supper time, must I performe  
Much businesse appertaining. *Exit*

### *Scoena Secunda.*

[*Another part of the island.*]

*Enter Caliban, Stephano, and Trinculo.*

*Ste.* Tell not me, when the But is out we will drinke  
water, not a drop before; therefore beare up, & boord  
em' Servant Monster, drinke to me.

*Trin.* Servant Monster? the folly of this Iland, they  
say there's but five upon this Isle; we are three of them,  
if th'other two be brain'd like us, the State totters.

*Ste.* Drinke servant Monster when I bid thee, thy  
eies are almost set in thy head. 10

*Trin.* Where should they bee set else? hee were a  
brave Monster indeede if they were set in his taile.

*Ste.* My man-Monster hath drown'd his tongue in  
sacke: for my part the Sea cannot drowne mee, I swam

# THE TEMPEST

[III. ii. 16-50]

ere I could recover the shore, five and thirtie Leagues off and on, by this light thou shalt bee my Lieutenant Monster, or my Standard.

*Trin.* Your Lieutenant if you list, hee's no standard.

*Ste.* Weel not run Monsieur Monster. 19

*Trin.* Nor go neither: but you'l lie like dogs, and yet say nothing neither.

*Ste.* Moone-calse, speak once in thy life, if thou beest a good Moone-calse.

*Cal.* How does thy honour? Let me licke thy shooe: Ile not serve him, he is not valiant.

*Trin.* Thou liest most ignorant Monster, I am in case to justle a Constable: why, thou debosh'd Fish thou, was there ever man a Coward, that hath drunk so much Sacke as I to day? wilt thou tell a monstrous lie, being halfe a Fish, and halfe a Monster? 30

*Cal.* Loe, how he mockes me, wilt thou let him my Lord?

*Trin.* Lord, quoth he? that a Monster should be such a Naturall?

*Cal.* Loe, loe againe: bite him to death I prethee.

*Ste.* *Trinculo*, keepe a good tongue in your head: If you prove a mutineere, the next Tree: the poore Monster's my subject, and he shall not suffer indignity.

*Cal.* I thanke my noble Lord. Wilt thou be pleas'd to hearken once againe to the suite I made to thee? 40

*Ste.* Marry will I: kneele, and repeate it, I will stand, and so shall *Trinculo*.

*Enter Ariell invisible.*

*Cal.* As I told thee before, I am subject to a Tirant, A Sorcerer, that by his cunning hath cheated me Of the Island.

16. on, by: on. By-CAMBRIDGE.

41-2, 44-6. prose-POPE.

*Ariell.* Thou lyest.

*Cal.* Thou lyest, thou jesting Monkey thou: •  
I would my valiant Master would destroy thee.  
I do not lye. 50

*Ste. Trinculo,* if you trouble him any more in's tale,  
By this hand, I will supplant some of your teeth.

*Trin.* Why, I said nothing.

*Ste.* Mum then, and no more: proceed.

*Cal.* I say by Sorcery he got this Isle  
From me, he got it. If thy Greatnesse will  
Revenge it on him, (for I know thou dar'st)  
But this Thing dare not.

*Ste.* That's most certaine.

*Cal.* Thou shalt be Lord of it, and Ile serve thee. 60

*Ste.* How now shall this be compast?  
Canst thou bring me to the party?

*Cal.* Yea, yea my Lord, Ile yeeld him thee asleepe,  
Where thou maist knocke a naile into his head.

*Ariell.* Thou liest, thou canst not.

*Cal.* What a py'de Ninnie's this? Thou scurvy patch:  
I do beseech thy Greatnesse give him blowes,  
And take his bottle from him: When that's gone,  
He shall drinke nought but brine, for Ile not shew him  
Where the quicke Freshes<sup>1</sup> are. <sup>1 springs</sup> 70

*Ste. Trinculo,* run into no further danger:  
Interrupt the Monster one word further, and by this  
hand, Ile turne my mercie out o'doores, and make a  
Stockfish of thee.

*Trin.* Why, what did I? I did nothing:  
Ile go farther off.

*Ste.* Didst thou not say he lyed?

*Ariell.* Thou liest.

*Ste.* Do I so? Take thou that, [*Beats Trin.*]

# THE TEMPEST

[III. ii. 85-113]

As you like this, give me the lye another time. 80

*Trin.* I did not give the lie: Out o' your wittes, and hearing too?

A pox o' your bottle, this can Sacke and drinking doo:  
A murren on your Monster, and the divell take your fingers.

*Cal.* Ha, ha, ha.

*Ste.* Now forward with your Tale: prethee stand further off.

*Cal.* Beate him enough: after a little time  
He beate him too. 90

*Ste.* Stand farther: Come proceede.

*Cal.* Why, as I told thee, 'tis a custome with him  
I' th afternoone to sleepe: there thou maist braine him,  
Having first seiz'd his bookes: Or with a logge  
Batter his skull, or paunch him with a stake,  
Or cut his wezand<sup>1</sup> with thy knife. Remember  
First to possesse his Bookes; for without them  
Hee's but a Sot, as I am; nor hath not <sup>1</sup>*windpipe*  
One Spirit to command: they all do hate him  
As rootedly as I. Burne but his Bookes, 100  
He ha's brave Utensils (for so he calles them)  
Which when he ha's a house, hee'l decke withall.  
And that most deeply to consider, is  
The beautie of his daughter: he himselfe  
Calls her a non-pareill: I never saw a woman  
But onely *Sycorax* my Dam, and she;  
But she as farre surpasseth *Sycorax*,  
As great'st do's least.

*Ste.* Is it so brave a Lasse? 109

*Cal.* I Lord, she will become thy bed, I warrant,  
And bring thee forth brave brood.

*Ste.* Monster, I will kill this man: his daughter and I will be King and Queene, save our Graces: and *Trinculo* and thy selfe shall be Vice-royes:

Dost thou like the plot *Trinculo*?

*Trin.* Excellent.

*Ste.* Give me thy hand, I am sorry I beate thee: But while thou liv'st keepe a good tongue in thy head.

*Cal.* Within this halfe houre will he be asleepe,  
Wilt thou destroy him then? 120

*Ste.* I on mine honour.

*Ariell.* This will I tell my Master.

*Cal.* Thou mak'st me merry: I am full of pleasure,  
Let us be jocond. Will you trouble the Catch  
You taught me but whileare?

*Ste.* At thy request Monster, I will do reason,  
Any reason: Come on *Trinculo*, let us sing.

*Sings.*

*Flout 'em, and cout 'em: and skowt 'em, and flout 'em,  
Thought is free.* 130

*Cal.* That's not the tune.

*Ariell plaies the tune on a Tabor and Pipe.*

*Ste.* What is this same?

*Trin.* This is the tune of our Catch, plaid by the picture of No-body.

*Ste.* If thou beest a man, shew thy selfe in thy likenes:  
If thou beest a divell, take't as thou list.

*Trin.* O forgive me my sinnes.

*Ste.* He that dies payes all debts: I defie thee;  
Mercy upon us. 140

*Cal.* Art thou affear'd?

114-15, 117-18. prose-POPE.

126-7. prose-POPE.

129. new l. at And scout-GLOBE. 136-7, 139-40. prose-POPE.



# THE TEMPEST

[III. ii. 143—iii. 4

*Ste.* No Monster, not I.

*Cal.* Be not affeard, the Isle is full of noyses,  
 Sounds, and sweet aires, that give delight and hurt not:  
 Sometimes a thousand twangling Instruments  
 Will hum about mine eares; and sometime voices,  
 That if I then had wak'd after long sleepe,  
 Will make me sleepe againe, and then in dreaming,  
 The clouds methought would open, and shew riches  
 Ready to drop upon me, that when I wak'd 150  
 I cri'de to dreame againe.

*Ste.* This will prove a brave kingdome to me,  
 Where I shall have my Musicke for nothing.

*Cal.* When *Prospero* is destroy'd.

*Ste.* That shall be by and by:  
 I remember the storie.

*Trin.* The sound is going away,  
 Lets follow it, and after do our worke.

*Ste.* Leade Monster,  
 Wee'l follow: I would I could see this Taborer, 160  
 He layes it on.

*Trin.* Wilt come?  
 Ile follow *Stephano*.

*Exeunt.*

## Scena Tertia.

[*Another part of the island.*]

*Enter Alonso, Sebastian, Anthonio, Gonzallo,  
 Adrian, Francisco, &c.*

*Gen.* By'r lakin, I can goe no further, Sir,  
 My old bones akes: here's a maze trod indeede  
 Through fourth rights, & Meanders: by your patience,  
 I needes must rest me.

152-63. prose-POPE.

5. akes: aches (ake)-2-4F.

*Al.* Old Lord, I cannot blame thee,  
 Who, am my selfe attach'd with wearinesse  
 To th'dulling of my spirits: Sit downe, and rest: 10  
 Even here I will put off my hope, and keepe it  
 No longer for my Flatterer: he is droun'd  
 Whom thus we stray to finde, and the Sea mocks  
 Our frustrate search on land: well, let him goe.

*Ant.* [*Aside to Seb.*] I am right glad, that he's so  
 out of hope: |  
 Doe not for one repulse forgoe the purpose  
 That you resolv'd t'effect.

*Seb.* [*Aside to Ant.*] The next advantage will we  
 take throughly. |

*Ant.* [*Aside to Seb.*] Let it be to night,  
 For now they are oppress'd with travaile, they 20  
 Will not, nor cannot use such vigilance  
 As when they are fresh.

*Solemne and strange Musicke: and Prosper on the top (invisible:) Enter severall strange shapes, bringing in a Ban-  
 ket; | and dance about it with gentle actions of salu-  
 tations, and | inviting the King, &c. to eate, they  
 depart. |*

*Seb.* [*Aside to Ant.*] I say to night: no more.

*Al.* What harmony is this? my good friends, harke.

*Gon.* Marvellous sweet Musicke. 29

*Alo.* Give us kind keepers, heavens: what were these?

*Seb.* A living *Drolierie*:<sup>1</sup> now I will beleeve  
 That there are Unicornes: that in *Arabia*  
 There is one Tree, the Phoenix throne, one Phoenix  
 At this houre reigning there. <sup>1 puppet-show</sup>

*Ant.* Ile beleeve both:

And what do's else want credit, come to me  
 And Ile besworne 'tis true: Travellers nere did lye,  
 Though fooles at home condemne 'em.

# THE TEMPEST

[III. iii. 27-50]

*Gen.* If in *Naples*

I should report this now, would they beleeve me? 40

If I should say I saw such Islands;

(For certes, these are people of the Island)

Who though they are of monstrous shape, yet note

Their manners are more gentle, kinde, then of

Our humane generation you shall finde

Many, nay almost any.

*Pro.* [*Aside*] Honest Lord,

Thou hast said well: for some of you there present;

Are worse then diuels.

*Al.* I cannot too much muse 50

Such shapes, such gesture, and such sound expressing

(Although they want the use of tongue) a kinde

Of excellent dumbe discourse.

*Pro.* [*Aside*] Praise in departing.

*Fr.* They vanish'd strangely.

*Seb.* No matter, since

They have left their Viands behinde; for wee have sto-  
macks. |

Wilt please you taste of what is here?

*Al.* Not I. 59

*Gen.* Faith Sir, you neede not feare: when wee were  
Boyes |

Who would beleeve that there were Mountayneeres,

Dew-lapt, like Buls, whose throats had hanging at'em

Wallets of flesh? or that there were such men

Whose heads stood in their brests? which now we finde

Each putter out<sup>1</sup> of five for one, will bring us

Good warrant of. <sup>1</sup>*insured traveller*

*Al.* I will stand to, and feede,

Although my last, no matter, since I .

41. *Islands*: islanders—2-4F.

44. *gentle, kinde*: gentle-kind—THEOBALD.

The best is past: brother: my Lord, the Duke,  
 Stand too, and doe as we. † 70  
*Thunder and Lightning. Enter Atriell (like a Harpey) claps  
 his wings upon the Table, and with a quient device the  
 Banquet vanishes.*

*Ar.* You are three men of sinne, whom destiny  
 That hath to instrument this lower world,  
 And what is in't: the never surfeited Sea,  
 Hath caus'd to belch up you; and on this Island,  
 Where man doth not inhabit, you 'mongst men,  
 Being most unfit to live: I have made you mad; 79  
 And even with such like valour, men hang, and drowne  
 Their proper selves: [*Alon., Seb., &c., draw their  
 swords.*] you fooles, I and my fellowes |  
 Are ministers of Fate, the Elements  
 Of whom your swords are temper'd, may as well  
 Wound the loud windes, or with bemockt-at-Stabs  
 Kill the still closing waters, as diminish  
 One dowe<sup>1</sup> that's in my plumbe: My fellow ministers  
 Are like-invulnerable: if you could hurt, <sup>1</sup> *down-fibre*  
 Your swords are now too massie for your strengths,  
 And will not be uplifted: But remember  
 (For that's my businesse to you) that you three 90  
 Fróm *Millaine* did supplant good *Prospero*,  
 Expos'd unto the Sea (which hath requit it)  
 Him, and his innocent childe: for which foule deed,  
 The Powres, delaying (not forgetting) have  
 Incens'd the Seas, and Shores; yea, all the Creatures  
 Against your peace: Thee of thy Sonne, *Alonso*  
 They have bereft; and doe pronounce by me  
 Lingring perdition (worse then any death  
 Can be at once) shall step, by step attend

70. too: to-4F.

86. plumbe: plume-Rowl.

# THE TEMPEST

[III. iii. 79-105]

You, and your wayes, whose wraths to guard you from,  
Which here, in this most desolate Isle, else fals 101  
Upon your heads, is nothing but hearts-sorrow,  
And a cleere life ensuing.

*He vanishes in Thunder: then (to soft Musicke.) Enter the  
shapes againe, and daunce (with mockes and mowes) and  
carrying out the Table.*

*Pro.* Bravely the figure of this *Harpie*, hast thou  
Perform'd (my *Ariell*) a grace it had devouring:  
Of my Instruction, hast thou nothing bated  
In what thou had'st to say: so with good life, 110  
And observation strange, my meaner ministers  
Their severall kindes have done: my high charmes work,  
And these (mine enemies) are all knit up  
In their distractions: they now are in my powre;  
And in these fits, I leave them, while I visit  
Yong *Ferdinand* (whom they suppose is droun'd)  
And his, and mine lov'd darling. [*Exit above.*]

*Gen.* I'th name of something holy, Sir, why stand you  
In this strange stare?

*Al.* O, it is monstrous: monstrous: 120  
Me thought the billowes spoke, and told me of it,  
The windes did sing it to me: and the Thunder  
(That deepe and dreadfull Organ-Pipe) pronounc'd  
The name of *Prosper*: it did base my Trespasse,  
Therefore my Sonne i'th Ooze is bedded; and  
I'le seeke him deeper then ere plummet sounded,  
And with him there lye mudded. *Exit.*

*Seb.* But one feend at a time,  
Ile fight their Legions ore.

*Ant.* Ile be thy Second. *Exeunt.* 130

*Gen.* All three of them are desperatc: their great guilt  
(Like poyson given to worke a great time after)

102. *hearts-sorrow*: heart sorrow—CAMBRIDGE.

Now gins to bite the spirits: I doe beseech you  
 (That are of suppler joynts) follow them swiftly,  
 And hinder them from what this extasie<sup>1</sup>  
 May now provoke them to. <sup>1</sup> *madness*  
*Ad.* Follow, I pray you. *Exeunt omnes.*

*Actus Quartus. Scena Prima.*

[*Before Prospero's cell.*]

*Enter Prospero, Ferdinand, and Miranda.*

*Pro.* If I have too austerely punish'd you,  
 Your compensation makes amends, for I  
 Have given you here, a third of mine owne life,  
 Or that for which I live: who, once againe  
 I tender to thy hand: All thy vexations  
 Were but my trials of thy love, and thou  
 Hast strangely stood the test: here, afore heaven  
 I ratifie this my rich gift: O *Ferdinand*, 10  
 Doe not smile at me, that I boast her of,  
 For thou shalt finde she will out-strip all praise  
 And make it halt, behinde her.

*Fer.* I doe beleeeve it  
 Against an Oracle.

*Pro.* Then, as my guest, and thine owne acquisition  
 Worthily purchas'd, take my daughter: But  
 If thou do'st breake her Virgin-knot, before  
 All sanctimonious ceremonies may <sup>2</sup> *rain-shower*  
 With full and holy right, be ministred, 20  
 No sweet aspersion<sup>2</sup> shall the heavens let fall  
 To make this contract grow; but barraine hate,  
 Sower-ey'd disdaine, and discord shall bestrew

5. *third:* third-WRIGHT.

11. *of:* off-2-4F.

20. *right:* rite-Rowe.

# THE TEMPEST

[IV. i. 21-50]

The union of your bed, with weeds so loathly  
That you shall hate it both: Therefore take heede,  
As Hymens Lamps shall light you.

*Fer.* As I hope

For quiet dayes, faire Issue, and long life,  
With such love, as 'tis now the murkiest den,  
The most opportune place, the strongest suggestion, 30  
Our worser *Genius* can, shall never melt  
Mine honor into lust, to take away  
The edge of that dayes celebration,  
When I shall thinke, or *Phæbus* Steeds are founderd,  
Or Night kept chain'd below.

*Pro.* Fairely spoke;

Sit then, and talke with her, she is thine owne;  
What *Ariell*; my industrious servant *Ariell*. *Enter Ariell*.

*Ar.* What would my potent master? here I am.

*Pro.* Thou, and thy meaner fellowes, your last service  
Did worthily performe: and I must use you 41  
In such another tricke: goe bring the rabble  
(Ore whom I give thee powre) here, to this place:  
Incite them to quicke motion, for I must  
Bestow upon the eyes of this yong couple  
Some vanity of mine Art: it is my promise,  
And they expect it from me.

*Ar.* Presently?

*Pro.* I: with a twincke.

*Ar.* Before you can say come, and goe, 50  
And breathe twice; and cry, so, so:  
Each one tripping on his Toe,  
Will be here with mop,<sup>1</sup> and mowe.<sup>2</sup> <sup>1</sup>pout <sup>2</sup>grimace  
Doe you love me Master? no?

*Pro.* Dearely, my delicate *Ariell*: doe not approach  
Till thou do'st heare me call.

*Ar.* Well: I conceive.

*Exit.*

*Pro.* Looke thou be true: doe not give dalliance  
 Too much the raigne: the strongest oathes, are draw  
 To th' fire ith' blood: be more abstemious, 60  
 Or else good night your vow.

*Fer.* I warrant you, Sir,  
 The white cold virgin Snow, upon my heart  
 Abates the ardour of my Liver.

*Pro.* Well.

Now come my *Ariell*, bring a Corolari, <sup>1 train</sup>  
 Rather then want a Spirit; appear, & pertly. *Soft musick.*  
 No tongue: all eyes: be silent. *Enter Iris.*

*Ir.* *Ceres*, most bounteous Lady, thy rich Leas  
 Of Wheate, Rye, Barley, Fetches, Oates and Pease; 70  
 Thy Turphie-Mountaines, where live nibling Sheepe,  
 And flat Medes thetchd with Stover, them to keepe:  
 Thy bankes with pioned, and twilled brims  
 Which spungie *Aprill*, at thy hest betrimms;  
 To make cold Nymphes chast crownes; & thy broome-  
 groves; |

Whose shadow the dismissed Batchelor loves,  
 Being lasse-lorne: thy pole-clipt vineyard,  
 And thy Sea-marge stirrile, and rocky-hard,  
 Where thou thy selfe do'st ayre, the Queene o'th Skie,  
 Whose watry Arch, and messenger, am I. 80  
 Bids thee leave these, & with her soveraigne grace, *Juno*  
 Here on this grasse-plot, in this very place *descends.*  
 To come, and sport: here Peacocks flye amaine:  
 Approach, rich *Ceres*, her to entertaine. *Enter Ceres.*

*Cer.* Haile, many-coloured Messenger, that nere  
 Do'st disobey the wife of *Jupiter*:  
 Who, with thy saffron wings, upon my flowres  
 Diffusest hony drops, refreshing showres,

60. *abstemious*: abstemious-2-4F.

70. *Fetches*: vatches-CAPELL.

83. *beres*: her-Rowe.



# THE TEMPEST

[IV. i. 80-105]

And with each end of thy blew bowe do'st crowne  
My boskie acres, and my unshrubd downe, 90  
Rich scarph to my proud earth: why hath thy Queene  
Summond me hither, to this short gras'd Greene?

*Ir.* A contract of true Love, to celebrate,  
And some donation freely to estate  
On the bles'd Lovers.

*Cer.* Tell me heavenly Bowe,  
If *Venus* or her Sonne, as thou do'st know,  
Doe now attend the Queene? since they did plot  
The meanes, that duskie *Dis*, my daughter got,  
Her, and her blind-Boyes scandall company, 100  
I have forsworne.

*Ir.* Of her societie  
Be not afraid: I met her deitie  
Cutting the clouds towards *Paphos*: and her Son  
Dove-drawn with her: here thought they to have done  
Some wanton charme, upon this Man and Maide,  
Whose vowes are, that no bed-right shall be paid  
Till *Hymens* Torch be lighted: but in vaine,  
*Marses* hot Minion is returnd againe,  
Her waspish headed sonne, has broke his arrowes, 110  
Swears he will shoote no more, but play with Sparrows,  
And be a Boy right out.

*Cer.* Highest Queene of State,  
Great *Juno* comes, I know her by her gate.

[*Enter Juno.*]

*Ju.* How do's my bounteous sister? goe with me  
To blesse this twaine, that they may prosperous be,  
And honourd in their Issue. *They Sing.*

109. *Marius*: *Mars's*-3-4F.

*Ju.* Honor, riches, marriage, blessing,  
 Long continuance, and encreasing,  
 Hourly joyes, be still upon you, 120  
*Juno* sings her blessings on you.

[*Cer.*] *Earths* increase, foyzon plentie,  
 Barnes, and Garners, never empty.  
*Vines*, with clustring bunches growing,  
*Plants*, with goodly burthen bowing:  
*Spring* come to you at the farthest,  
*In the very end of Harvest.*  
*Scarcity* and want shall sbun you,  
*Ceres* blessing so is on you.

*Fer.* This is a most majesticke vision, and 130  
 Harmonious charmingly: may I be bold  
 To thinke these spirits?

*Pro.* Spirits, which by mine Art  
 I have from their confines call'd to enact  
 My present fancies.

*Fer.* Let me live here ever,  
 So rare a wondred Father, and a wise —  
 Makes this place Paradise.

*Pro.* Sweet now, silence:  
*Juno* and *Ceres* whisper seriously, 140  
 There's something else to doe: hush, and be mute  
 Or else our spell is mar'd.

*Juno* and *Ceres* whisper, and send *Iris* on employment.

*Iris.* You Nymphs call'd *Nayades* of the windring brooks,  
 With your sedg'd crownes, and ever-harmelesse lookes,  
 Leave your crispe<sup>1</sup> channels, and on this greene-Land  
 Answer your summons, *Juno* do's command.  
 Come temperate *Nymphes*, and helpe to celebrate  
 A Contract of true Love: be not too late. <sup>1</sup>curving

125. with: with-2-4F.

*Enter Certaine Nymphes.*

150

You Sun-burn'd Sicklemen of August weary,  
Come hether from the furrow, and be merry,  
Make holly day: your Rye-straw hats put on,  
And these fresh Nymphes encounter every one  
In Country footing.

*Enter certaine Reapers (properly habited:) they joyne with  
the Nymphes, in a gracefull dance, towards the end  
where- | of, Prospero starts sodainly and speakes,  
after which to a | strange hollow and confused noyse,  
they heavily vanish. |*

*Pro. [Aside]* I had forgot that foule conspiracy 160  
Of the beast *Calliban*, and his confederates  
Against my life: the minute of their plot  
Is almost come: [*To the Spirits*] Well done, avoid:  
no more. |

*Fer.* This is strange: your fathers in some passion  
That workes him strongly.

*Mir.* Never till this day  
Saw I him touch'd with anger, so distemper'd.

*Pro.* You doe looke (my son) in a mov'd sort,  
As if you were dismaid: be cheerefull Sir,  
Our Revels now are ended: These our actors, 170  
(As a foretold you) were all Spirits, and  
Are melted into Ayre, into thin Ayre,  
And like the baselesse fabricke of this vision  
The Clowd-capt Towres, the gorgeous Pallaces,  
The solemne Temples, the great Globe it selfe,  
Yea, all which it inherit, shall dissolve,  
And like this insubstantiall Pageant faded  
Leave not a racke behinde: we are such stuffe  
As dreames are made on; and our little life

Is rounded with a sleepe: Sir, I am vext, 180  
 Beare with my weakenesse, my old braine is troubled:  
 Be not disturb'd with my infirmities,  
 If you be pleas'd, retire into my Cell,  
 And there repose, a turne or two, Ile walke  
 To still my beating minde.

*Fer. Mir.* We wish your peace. *Exit.*

*Pro.* Come with a thought; I thank thee *Ariell*: come.

*Enter Ariell.*

*Ar.* Thy thoughts I cleave to, what's thy pleasure?

*Pro.* Spirit: We must prepare to meet with *Caliban*.

*Ar.* I my Commander, when I presented *Ceres*  
 I thought to have told thee of it, but I fear'd 192  
 Least I might anger thee.

*Pro.* Say again, where didst thou leave these varlots?

*Ar.* I told you Sir, they were red-hot with drinking,  
 So full of valour, that they smote the ayre  
 For breathing in their faces: beate the ground  
 For kissing of their feet; yet alwaies bending  
 Towards their project: then I beate my Tabor,  
 At which like unback't colts they prickt their eares,  
 Advanc'd their eye-lids, lifted up their noses 201  
 As they smelt musicke, so I charm'd their eares  
 That Calfe-like, they my lowing follow'd, through  
 Tooth'd briars, sharpe firzes, pricking gosse, & thorns,  
 Which entred their fraile shins: at last I left them  
 I'th'filthy mantled poole beyond your Cell,  
 There dancing up to th'chins, that the fowle Lake  
 Ore-stunck their feet.

*Pro.* This was well done (my bird)  
 Thy shape invisible retaine thou still: 210

# THE TEMPEST

[IV. i. 186-212

The trumpery in my house, goe bring it hither <sup>1;snare</sup>  
For stale<sup>1</sup> to catch these theeves. *Ar.* I go, I goe. *Exit.*

*Pro.* A Devill, a borne-Devill, on whose nature  
Nurture can never sticke: on whom my paines  
Humanely taken, all, all lost, quite lost,  
And, as with age, his body ouglier growes,  
So his minde cankers: I will plague them all,  
Even to roaring: Come, hang on them this line.

*Enter Ariell, loaden with glistering apparell, &c. Enter*  
*Caliban, Stephano, and Trinculo, all wet. [Pros-*  
*pero and Ariell remain invisible.] | 220*

*Cal.* Pray you tread softly, that the blinde Mole may  
not heare a foot fall: we now are neere his Cell.

*St.* Monster, your Fairy, which you say is a harmles  
Fairy, |

Has done little better then plaid the Jacke with us.

*Trin.* Monster, I do smell all horse-pisse, at which  
My nose is in great indignation.

*Ste.* So is mine. Do you heare Monster: If I should  
Take a displeasure against you: Looke you.

*Trin.* Thou wert but a lost Monster.

*Cal.* Good my Lord, give me thy favour stil, 230  
Be patient, for the prize Ile bring thee too  
Shall hudwinke this mischance: therefore speake softly,  
All's husht as midnight yet.

*Trin.* I, but to loose our bottles in the Poole.

*Ste.* There is not onely disgrace and dishonor in that  
Monster, but an infinite losse.

*Tr.* That's more to me then my wetting:  
Yet this is your harmlesse Fairy, Monster.

212. new l. at *Ar.*-Rowe.

218. on them: them on-Rowe.

221-2. new l. at Hear-Rowe.

223-9. prose-Pope.

235-40. prose-Pope.

*Ste.* I will fetch off my bottle,  
Though I be o're eares for my labour. 240

*Cal.* Pre-thee (my King) be quiet. Seest thou heere  
This is the mouth o'th Cell: no noise, and enter:  
Do that good mischeefe, which may make this Island  
Thine owne for ever, and I thy *Caliban*  
For aye thy foot-licker.

*Ste.* Give me thy hand,  
I do begin to have bloody thoughts.

*Trin.* O King *Stepbano*, O Peere: O worthy *Stepbano*,  
Looke what a wardrobe heere is for thee.

*Cal.* Let it alone thou foole, it is but trash. 250

*Tri.* Oh, ho, Monster: wee know what belongs to a  
friperry,<sup>1</sup> O King *Stepbano*. <sup>1</sup>*old-clothes shop*

*Ste.* Put off that gowne (*Trinculo*) by this hand Ile  
have that gowne.

*Tri.* Thy grace shall have it.

*Cal.* The dropsie drowne this foole, what doe you  
meane |

To doate thus on such luggage? let's alone  
And doe the murther first: if he awake,  
From toe to crowne hee'l fill our skins with pinches,  
Make us strange stuffe. 260

*Ste.* Be you quiet (Monster) Mistris line, is not this  
my Jerkin? now is the Jerkin under the line: now Jer-  
kin you are like to lose your haire, & prove a bald Jerkin.

*Trin.* Doe, doe; we steale by lynce and levell, and't  
like your grace.

*Ste.* I thank thee for that jest; heer's a garment for't:  
Wit shall not goe un-rewarded while I am King of this  
Country: Steale by line and levell, is an excellent passe  
of pate: there's another garment for't.

*Tri.* Monster, come put some Lime<sup>2</sup> upon your fin-  
gers, and away with the rest. <sup>2</sup>*bird-lime* 271

246-9. prose-POPE.

264. and't: an't-CAPEL.

# THE TEMPEST

[IV. i. 248-V. i. 3]

*Cal.* I will have none on't: we shall loose our time,  
And all be turn'd to Barnacles, or to Apes  
With foreheads villanous low.

*Ste.* Monster, lay to your fingers: helpe to beare this  
away, where my hogshead of wine is, or Ile turne you  
out of my kingdome: goe to, carry this.

*Tri.* And this.

*Ste.* I, and this.

279

*A noyse of Hunters heard. Enter divers Spirits in shape  
of Dogs and Hounds, bunting them about: Prospero  
and Ariel setting them on.*

*Pro.* Hey Mountaine, hey.

*Ari.* *Siluer:* there it goes, *Siluer.*

*Pro.* Fury, Fury: there Tyrant, there: harke, harke.

[*Cal., Ste., and Trin. are driven out.*]

Goe, charge my Goblins that they grinde their joynts  
With dry Convulsions, shorten up their sinewes  
With aged Cramps, & more pinch-spotted make them,  
Then Pard, or Cat o' Mountaine.

*Ari.* Harke, they rore.

290

*Pro.* Let them be hunted soundly: At this houre  
Lies at my mercy all mine enemies:

Shortly shall all my labours end, and thou  
Shalt have the ayre at freedome: for a little  
Follow, and doe me service.

*Exeunt.*

*Actus quintus: Scœna Prima.*

[*Before Prospero's cell.*]

*Enter Prospero (in his Magicke robes) and Ariel.*

*Pro.* Now do's my Project gather to a head:  
My charmes cracke not: my Spirits obey, and Time  
Goes upright with his carriage: how's the day?

292. *Lies: Lie-Rowe.*

A solemne Ayre, and the best cōmforter, 70  
 To an unsetled fancie, Cure thy braines  
 (Now uselesse) boile within thy skull: there stand  
 For you are Spell-stopt.  
 Holy *Gonzallo*, Honourable man,  
 Mine eyes ev'n sociable to the shew of thine  
 Fall fellowly drops: The charme dissolves apace,  
 And as the morning steales upon the night  
 (Melting the darkenesse) so their rising sences  
 Begin to chace the ignorant fumes that mantle  
 Their cleerer reason. O good *Gonzallo* 80  
 My true preserver, and a loyall Sir,  
 To him thou follow'st; I will pay thy graces  
 Home both in word, and deede: Most cruelly  
 Did thou *Alonso*, use me, and my daughter:  
 Thy brother was a furtherer in the Act,  
 Thou art pinch'd for't now *Sebastian*. Flesh, and bloud,  
 You, brother mine, that entertaine ambition,  
 Expelld remorse, and nature, whom, with *Sebastian*  
 (Whose inward pinches therefore are most strong)  
 Would heere have kill'd your King: I do forgive thee,  
 Unnaturall though thou art: Their understanding 91  
 Begins to swell, and the approaching tide  
 Will shortly fill the reasonable shore  
 That now ly foule, and muddy: not one of them  
 That yet lookes on me, or would know me: *Ariell*,  
 Fetch me the Hat, and Rapier in my Cell,  
 I will discase me, and my selfe present  
 As I was sometime *Millaine*: quickly Spirit,  
 Thou shalt ere long be free.

72. *boile*: boll'd-Pozz.84. *Did*: Didst (catchword in 1F.)-3-4F.87. *entertaine*: entertain'd-3-4F.88. *whom*: who-Rowz.94. *ly*: lies-3-4F.



*Ariell sings, and helps to attire him.* 100

*Where the Bee sucks, there suck I,  
In a Cowslips Vell, I lie,  
There I cower when Owles doe crie,  
On the Batts backe I doe flie  
after Sommer merrily.  
Merrily, merrily, shall I live now,  
Under the blossom that hangs on the Bow.*

*Pro.* Why that's my dainty *Ariell*: I shall misse  
Thee, but yet thou shalt have freedome: so, so, so.  
To the Kings ship, invisible as thou art, 110  
There shalt thou finde the Marriners asleepe  
Under the Hatches: the Master and the Boat-swaine  
Being awake, enforce them to this place;  
And presently, I pre'thee.

*Ar.* I drinke the aire before me, and returne  
Or ere your pulse twice beate. *Exit.*

*Gon.* All torment, trouble, wonder, and amazement  
Inhabits heere: some heavenly power guide us  
Out of this fearefull Country.

*Pro.* Behold Sir King 120  
The wronged Duke of *Millaine*, *Prospero*:  
For more assurance that a living Prince  
Do's now speake to thee, I embrace thy body,  
And to thee, and thy Company, I bid  
A hearty welcome.

*Alc.* Where thou bee'st he or no,  
Or some enchanted trifle to abuse me,  
(As late I have beene) I not know: thy Pulse  
Beats as of flesh, and blood: and since I saw thee,  
Th'affliction of my minde amends, with which 130

I feare a madnesse held me: this must grave  
 (And if this be at all) a most strange story.  
 Thy Dukedome I resigne, and doe entreat  
 Thou pardon me my wrongs: But how shold *Prospero*  
 Be living, and be heere?

*Pro.* First, noble Frend,  
 Let me embrace thine age, whose honor cannot  
 Be measur'd, or confin'd.

*Gonz.* Whether this be,  
 Or be not, I'le not sweare. 140

*Pro.* You doe yet taste  
 Some subtleties o'th'Isle, that will nor let you  
 Beleeve things certaine: Wellcome, my friends all,  
 [Aside to Sebastian and Antonio.]  
 But you, my brace of Lords, were I so minded  
 I heere could plucke his Highnesse frowne upon you  
 And justifie you Traitors: at this time  
 I will tell no tales.

*Seb.* [Aside] The Divell speakes in him:

*Pro.* No:  
 For you (most wicked Sir) whom to call brother 150  
 Would even infect my mouth, I do forgive  
 Thy rankest fault; all of them: and require  
 My Dúkedome of thee, which, perforce I know  
 Thou must restore.

*Alo.* If thou beest *Prospero*  
 Give us particulars of thy preservation,  
 How thou hast met us heere, whom three howres since  
 Were wrackt upon this shore? where I have lost  
 (How sharp the point of this remembrance is)  
 My deere sonne *Ferdinand*. 160

*Pro.* I am woe for't, Sir.

133. *And:* An-Porz.

142. *nor:* npt-3-4F.

157. *whom:* who-2-4F.

# THE TEMPEST

[V. i. 140-168]

*Alo.* Irreparable is the losse, and patience  
Saies, it is past her cure.

*Pro.* I rather thinke  
You have not sought her helpe, of whose soft grace  
For the like losse, I have her soveraigne aid,  
And rest my selfe content.

*Alo.* You the like losse?

*Pro.* As great to me, as late, and supportable  
To make the decre losse, have I meanes much weaker  
Then you may call to comfort you; for I 171  
Have lost my daughter.

*Alo.* A daughter?

Oh heavens, that they were living both in *Nalpes*  
The King and Queene there, that they were, I wish  
My selfe were mudded in that oo-zie bed  
Where my sonne lies: when did you lose your daughter?

*Pro.* In this last Tempest. I perceiv these Lords  
At this encounter doe so much admire,  
That they devoure their reason, and scarce thinke 180  
Their eies doe offices of Truth: Their words  
Are naturall breath: but howsoev'r you have  
Beene justled from your sences, know for certain  
That I am *Prospero*, and that very Duke  
Which was thrust forth of *Millaine*, who most strangely  
Upon this shore (where you were wrackt) was landed  
To be the Lord on't: No more yet of this,  
For 'tis a Chronicle of day by day,  
Not a relation for a break-fast, nor  
Befitting this first meeting: Welcome, Sir; 190  
This Cell's my Court: heere have I few attendants,  
And Subjects none abroad: pray you looke in:  
My Dukedome since you have given me againe,

174. *Nalpes*: Naples-2-4F.

I will requite you with as good a thing,  
 At least bring forth a wonder, to content ye  
 As much, as me my Dukedome,  
*Here Prospero discovers Ferdinand and Miranda, playing at Chess.*

*Mir.* Sweet Lord, you play me false.

*Fer.* No my dearest love, 200  
 I would not for the world.

*Mir.* Yes, for a score of Kingdomes, you should  
 wrangle, |  
 And I would call it faire play.

*Alo.* If this prove  
 A vision of the Island, one deere Sonne  
 Shall I twice loose.

*Seb.* A most high miracle.

*Fer.* Though the Seas threaten they are mercifull,  
 I have curs'd them without cause. [*Kneels.*]

*Alo.* Now all the blessings 210  
 Of a glad father, compasse thee about:  
 Arise, and say how thou cam'st heere.

*Mir.* O wonder!  
 How many goodly creatures are there heere?  
 How beauteous mankinde is? O brave new world  
 That has such people in't.

*Pro.* 'Tis new to thee.

*Alo.* What is this Maid, with whom thou was't at  
 play? |

Your eld'st acquaintance cannot be three houres:  
 Is she the goddessse that hath sever'd us, 220  
 And brought us thus together?

*Fer.* Sir, she is mortall;  
 But by immortall providence, she's mine;  
 I chose her when I could not aske my Father  
 For his advise: nor thought I had one: She  
 Is daughter to this famous Duke of Millaine,

# THE TEMPEST

[V. i. 193-217]

Of whom, so often I have heard renowne,  
But never saw before: of whom I have  
Receiv'd a second life; and second Father  
This Lady makes him to me. 230

*Alo.* I am hers.

But O, how odly will it sound, that I  
Must aske my childe forgiveness?

*Pro.* There Sir stop,  
Let us not burthen our remembrances, with  
A heaviness that's gon.

*Gen.* I have inly wept,  
Or should have spoke ere this: looke downe you gods  
And on this couple drop a blessed crowne;  
For it is you, that have chalk'd forth the way 240  
Which brought us hither.

*Alo.* I say Amen, *Gonzallo*.

*Gen.* Was *Millaine* thrust from *Millaine*, that his Issue  
Should become Kings of *Naples*? O rejoyce  
Beyond a common joy, and set it downe  
With gold on lasting Pillers: In one voyage  
Did *Claribell* her husband finde at *Tunis*,  
And *Ferdinand* her brother, found a wife,  
Where he himselfe was lost: *Prospero*, his Dukedome  
In a poore Isle: and all of us, our selves, 250  
When no man was his owne.

*Alo.* [*To Fer. and Mir.*] Give me your hands:  
Let grieve and sorrow still embrace his heart,  
That doth not wish you joy.

*Gen.* Be it so, Amen.

*Enter Ariell, with the Master and Boatswaine  
amazedly following.*

O looke Sir, looke Sir, here is more of us:  
I prophesi'd, if a Gallowes were on Land

235. remembrances: remembrance—Rowe.

This fellow could not drowne: 'Now blasphemy, 260  
That swear'st Grace ore-boord, not an oath on shore,  
Hast thou no mouth by land?  
What is the newes?

*Bot.* The best newes is, that we have safely found  
Our King, and company: The next: our Ship,  
Which but three glasses since, we gave out split,  
Is tyte, and yare, and bravely rig'd, as when  
We first put out to Sea.

*Ar.* [*Aside to Pros.*] Sir, all this service  
Have I done since I went. 270

*Pro.* [*Aside to Ar.*] My tricksey Spirit.

*Alc.* These are not naturall events, they strengthen  
From strange, to stranger: say, how came you hither?

*Bot.* If I did thinke, Sir, I were well awake,  
I'd strive to tell you: we were dead of sleepe,  
And (how we know not) all clapt under hatches,  
Where, but even now, with strange, and severall noyses  
Of roring, shreeking, howling, gingling chaines,  
And mo diversitie of sounds, all horrible.

We were awak'd: straight way, at liberty; 280  
Where we, in all our trim, freshly beheld  
Our royall, good, and gallant Ship: our Master  
Capring to eye her: on a trice, so please you,  
Even in a dreame, were we divided from them,  
And were brought moaping hither.

*Ar.* [*Aside to Pros.*] Was't well done?

*Pro.* [*Aside to Ar.*] Bravely (my diligence) thou  
shalt be free. |

*Alc.* This is as strange a Maze, as ere men trod,  
And there is in this businesse, more then nature  
Was ever conduct of: some Oracle 290

# THE TEMPEST

[V. i. 245-268]

Must rectifie our knowledge.

*Pro.* Sir, my Leige,  
Doe not infest your minde, with beating on  
The strangenesse of this businesse, at pickt leisure  
(Which shall be shortly single) I'le resolve you,  
(Which to you shall seeme probable) of every  
These happend accidents: till when, be cheerefull  
And thinke of each thing well: [*Aside to Ar.*] Come  
hither Spirit, |  
Set *Caliban*, and his companions free:  
Untye the Spell: [*Exit Ariel.*] How fares my gracious  
Sir? | 300  
There are yet missing of your Companie  
Some few odde Lads, that you remember not.

*Enter Ariell, driving in Caliban, Stephano, and  
Trinculo in their stolne Apparell.*

*Ste.* Every man shift for all the rest, and let  
No man take care for himselfe; for all is  
But fortune: *Coragio Bully-Monster Corasio.*

*Tri.* If these be true spies which I weare in my head,  
here's a goodly sight.

*Cal.* O *Setebos*, these be brave Spirits indeede: 310  
How fine my Master is? I am afraid  
He will chastise me.

*Seb.* Ha, ha:  
What things are these, my Lord *Anthoni*?  
Will money buy em?

*Ant.* Very like: one of them  
Is a plaine Fish, and no doubt marketable.

*Pro.* Marke but the badges of these men, my Lords,  
Then say if they be true: This mishapen knave;

295. *shortly single*): shortly, single-*POPE*. 305-7. prose-*POPE*.  
307. *Corasio*: *Coragio*-2-4F.

His Mother was a Witch, and ofte so strong 320  
 That could controule the Moone; make flowes, and ebe,  
 And deale in her command, without her power:  
 These three have robd me, and this demy-divell;  
 (For he's a bastard one) had plotted with them  
 To take my life: two of these Fellowes, you  
 Must know, and owne, this Thing of darkenesse, I  
 Acknowledge mine.

*Cal.* I shall be pincht to death.

*Alo.* Is not this *Stephano*, my drunken Butler?

*Seb.* He is drunke now; 330  
 Where had he wine?

*Alo.* And *Trinculo* is reeling ripe: where should they  
 Finde this grand Liquor that hath gilded 'em?  
 How cam'st thou in this pickle?

*Tri.* I have bin in such a pickle since I saw you last,  
 That I feare me will never out of my bones:  
 I shall not feare fly-blowing.

*Seb.* Why how now *Stephano*?

*Ste.* O touch me not, I am not *Stephano*, but a Cramp.

*Pro.* You'd be King o'the Isle, Sirha? 340

*Ste.* I should have bin a sore one then.

*Alo.* This is a strange thing as ere I look'd on.

[*Pointing to Cal.*]

*Pro.* He is as disproportion'd in his Manners  
 As in his shape: Goe Sirha, to my Cell,  
 Take with you your Companions: as you looke  
 To have my pardon, trim it handsomely.

*Cal.* I that I will: and Ile be wise hereafter,  
 And seeke for grace: what a thrice double Asse  
 Was I to take this drunkard for a god?  
 And worship this dull foole? 350



# THE TEMPEST

[V. i. 298-318]

*Pro.* Goe to, away.

*Alo.* Hence, and bestow your luggage where you found it. |

*Seb.* Or stole it rather.

[*Exeunt Cal., Ste., and Trin.*]

*Pro.* Sir, I invite your Highnesse, and your traine  
To my poore Cell: where you shall take your rest  
For this one night, which part of it, Ile waste  
With such discourse, as I not doubt, shall make it  
Goe quicke away: The story of my life,  
And the particular accidents, gon by  
Since I came to this Isle: And in the morne 360  
I'le bring you to your ship, and so to *Naples*,  
Where I have hope to see the nuptiall  
Of these our deere-belov'd, solemnized,  
And thence retire me to my *Millaine*, where  
Every third thought shall be my grave.

*Alo.* I long  
To heare the story of your life; which must  
Take the care strangely.

*Pro.* I'le deliver all,  
And promise you calme Seas, auspicious gales, 370  
And saile, so expeditious, that shall catch  
Your Royall fleet farre off: My *Ariel*; chicke  
That is thy charge: Then to the Elements  
Be free, and fare thou well: please you draw neere.

*Exeunt omnes.*

368. *strangely*: strangely-2-4F.

## EPILOGUE,

spoken by *Prospero*.

**N**OW my Charmes are all ore-throwne,  
And what strength I have's mine owne.  
Which is most faint: now 't is true  
I must be heere confinde by you,  
Or sent to Naples, Let me not  
Since I have my Dukedome got,  
And pardon'd the deceiver, dwell  
In this bare Island, by your Spell,  
But release me from my bands  
With the helpe of your good hands:  
Gentle breath of yours, my Sailes  
Must fill, or else my project failes,  
Which was to please: Now I want  
Spirits, to enforce: Art to inchant,  
And my ending is despaire,  
Unlesse I be reliev'd by praier  
Which pierces so, that it assaults  
Mercy it selfe, and frees all faults.  
As you from crimes would pardon'd be,  
Let your Indulgence set me free.

10

20

Exit.

## The Scene, an un-inhabited Island

### *Names of the Actors.*

*Alonso, K. of Naples:*

*Sebastian his Brother.*

*Prospero, the right Duke of Millaine.*

*Antbonio his brother, the usurping Duke of Millaine.*

*Ferdinand, Son to the King of Naples.*

*Gonzalo, an honest old Councillor.*

*Adrian, & Francisco, Lords.*

*Caliban, a salvage and deformed slave.*

*Trinculo, a Jester.*

*Stephano, a drunken Butler.*

*Master of a Ship.*

*Boate-Swaine.*

*Marriners.*

*Miranda, daughter to Prospero.*

*Ariell, an ayrie spirit.*

<i>Iris</i>	}	<i>Spirits.</i>
<i>Ceres</i>		
<i>Juno</i>		
<i>Nymphes</i>		
<i>Reapers</i>		

FINIS.



**THE  
TWO GENTLEMEN OF VERONA**

First printed in First Folio, 1623

**Two Gentlemen A**



## INTRODUCTION

### ARGUMENT OF THE PLAY

**'THE TWO GENTLEMEN OF VERONA'** is an early comedy of character, contrasting genuine with fickle loves, and true friendships with false ones.

Valentine and Proteus, two gentlemen of Verona, are trusted friends who become separated because the former desires to go to Milan to seek his fortune. Proteus, however, will not accompany him, for love of a Veronese maiden, Julia. But Proteus's father overrules his decision and sends him to join his friend in Milan.

Act II tells of Valentine's arrival in Milan, where he woos and wins Silvia, the much-sought-after daughter of the duke. But the duke objects to this match, and the lovers plan to elope.

Proteus now arrives in Milan, where he is warmly greeted by his friend, who confides to him the secret of the projected elopement and asks his aid. Proteus promises it; but, having seen Silvia, forgets his promise and his vows to Julia, and resolves to win Silvia for himself.

The false Proteus, in Act III, tells the duke of the intended flight, and causes Valentine's banishment. Valentine, in Act IV, takes refuge in a neighbouring forest, where he becomes chief of a band of outlaws.

The forsaken Julia arrives in Milan, dressed as a

## THE TWO GENTLEMEN OF VERONA

boy, and attaches herself incognito as page to Proteus. He employs her as messenger to Silvia with love-tokens, but Silvia repulses him.

In Act V, Silvia goes in search of Valentine, and falls into the clutches of her lover's outlaws. Before they can bring her to the chief, she is rescued by Proteus, who tries to compel her to accept him. Valentine appears and learns of his friend's perfidy, but forgives him when the latter sues for pardon. Silvia is restored to Valentine; Julia's identity is discovered, and Proteus is glad to receive her again; and the duke, who meanwhile has been captured by the outlaws, accepts Valentine and grants his band the rights of citizenship.

### SOURCES

Several coincidences are to be seen between this story and that of the shepherdess Felismena in the 'Diana' of George de Montemayor, translated from the Portuguese about 1582, but not published till 1598—notably, a lover's departure to another city, where he loves another lady; the forsaken lady's quest of him in the disguise of a page; and his choice of her as his messenger. These resemblances have given rise to the belief that Shakespeare was indebted to this story in his 'Two Gentlemen.' But such romances were then quite common. Shakespeare himself makes use of a girl page again as messenger in 'Twelfth Night,' and Beaumont and Fletcher's charming Bellario, in 'Philaster,' cannot be forgotten.

'The Two Gentlemen' was published before Yonge's translation of 'Diana' appeared, though the latter, as we have seen, had been written for several years. It seems probable, therefore, that Shakespeare



## INTRODUCTION

was not directly indebted to Montemayor. A play entitled 'Felix and Philomena' was produced in 1584, which contains many of the same situations; and 'The Two Gentlemen' may easily have followed that.

In the German a similar play, entitled 'Julio und Hippolyta,' is to be found.

Sir Philip Sidney's 'Arcadia' introduces the hero, at one point, as leader of a band of outlaws who were revolted Helots; and Sidney was an admiring reader of 'Diana.' Shakespeare may have obtained his robber episode from Sidney.

A summing up shows that stories of this nature were plentiful and could easily have come to Shakespeare's hands in a dozen different ways, through stage, book-shop, or tavern.

### DURATION OF THE ACTION

The actual time supposed to elapse on the stage is seven days, but a much longer period is indicated by intervals between scenes and acts. The first two scenes of the play occur on the first day. Then comes an interval of several weeks, enough time to permit Valentine to reach Milan and receive word coming from Verona. The second day is taken up by Act I, scene iii, and Act II, scene i. The third day occupies Act II, scenes ii and iii. An interval ensues, long enough for Proteus to journey to Milan. The fourth day occupies Act II, scenes iv and v. An interval occurs of a day or two, leading up to the day before the night of the lovers' projected elopement. The fifth day occupies Act II, scenes vi and vii, Act III, and Act IV, scene i. Julia's journey to Milan creates an interval. The sixth day occupies Act IV, scene

## THE TWO GENTLEMEN OF VERONA

ii. The remainder of the play occurs on the seventh day.

The period is indicated only by an allusion to the 'Emperor in his royal court,' which may be the time of Charles V, who was lord of Milan about 1530.

### DATE OF COMPOSITION

'The Two Gentlemen of Verona' belongs to the early group of comedies, and certainly antedates 1598. Francis Meres, in his *'Palladis Tamia,'* mentions it in that year. Its date cannot be definitely established, but internal evidence places it among the earliest. Its uncertain style and unstable plot, nice balancing of characters, regularity of blank verse, alliteration, and alternate rhymes are among the sure indications of an early period.

The subject has already been seen to identify itself with a species of romance in vogue about 1590, and form a link between the pre-Shakespearian stories and the later dramas.

Its characters also belong to the early group, several of them prefiguring later and more finished types. Julia's page-play appears again in Viola, Portia, Rosalind, and Imogen. Julia and her maid are paralleled by Portia and Nerissa. The friar's cell gives a hint of Friar Lawrence in *'Romeo and Juliet.'* Launce the clown has a more complete development in Launcelot Gobbo.

In brief, the play as a whole seems a preliminary study to later work. The closing scene shows undeniable haste, especially in Valentine's renunciation of Silvia upon the first weak-kneed apology of his false friend. This is neither natural nor plausible, and points to ancient Greek models where friendship is made to outrank love. In certain of Shakespeare's sonnets (XL,

## INTRODUCTION

XLI, and XLII) the same influence is seen—an additional link in the chain of evidence placing this among the earliest of the plays.

Malone placed it at 1591; Chalmers, Drake, and others at 1595. The earlier date seems a safe surmise.

### EARLY EDITIONS

There is no mention of this play's having been performed during the lifetime of the author. Nor did it appear in print in the early Quartos. Its first appearance is in the First Folio of 1623, where it follows immediately after the first play, 'The Tempest,' with the same number of pages, nineteen. Since it has no masque or interlude, it becomes even shorter in presentation than that short play.

Like 'The Tempest,' also, this play is comparatively free from errors in the text, although three strange ones are seen, in Acts II, III, and V, where 'Padua' and 'Verona' occur instead of 'Milan.' 'The Names of all the Actors' are given at the end.



**.THE TWO GENTLEMEN  
OF VERONA**

## [DRAMATIS PERSONÆ

DUKE OF MILAN, *father to Silvia.*

VALENTINE, } *the two Gentlemen.*  
PROTEUS, }

ANTONIO, *father to Proteus.*

THURIO, *a foolish rival to Valentine.*

EGLAMOUR, *agent for Silvia in her escape.*

HOST, *where Julia lodges.*

OUTLAWS, *with Valentine.*

SPEED, *a clownish servant to Valentine.*

LAUNCE, *the like to Proteus.*

PANTHINO, *servant to Antonio.*

JULIA, *beloved of Proteus.*

SILVIA, *beloved of Valentine.*

LUCETTA, *waiting-woman to Julia.*

Servants, Musicians.

SCENE: *Verona; Milan; the frontiers of Mantua.*]

# THE TWO GENTLEMEN OF VERONA



*Actus primus, Scena prima.*

*[Verona. An open place.]*

*Valentine: Proteus, and Speed.*

*Valentine.*

**C**EASE to perswade, my loving *Proteus*;  
Home-keeping-youth, have ever homely wits,  
Wer't not affection chaines thy tender dayes  
To the sweet glaunces of thy honour'd Love,  
I rather would entreat thy company,  
To see the wonders of the world abroad,  
Then (living dully sluggardiz'd at home) 10  
Weare out thy youth with shapelesse idlenesse.  
But since thou lov'st; love still, and thrive therein,  
Even as I would, when I to love begin.

*Pro.* Wilt thou be gone? Sweet *Valentine* adew,  
Thinke on thy *Proteus*, when thou (hap'ly) seest  
Some rare note-worthy object in thy travaile.  
Wish me partaker in thy happinesse,  
When thou do'st meet good hap; and in thy danger,

(If ever danger doe environ thee)

Commend thy grievance to my holy prayers, 20  
For I will be thy beades-man, *Valentine*.

*Val.* And on a love-booke pray for my successe?

*Pro.* Upon some booke I love, I'll pray for thee.

*Val.* That's on some shallow *Storie* of deepe love,  
How yong *Leander* crost the *Hellespont*.

*Pro.* That's a deepe *Storie*, of a deeper love,  
For he was more then over-shoes in love.

*Val.* 'Tis true; for you are over-bootes in love,  
And yet you never swom the *Hellespont*.

*Pro.* Over the Bootes? nay give me not the Boots.

*Val.* No, I will not; for it boots thee not. 31

*Pro.* What?

*Val.* To be in love; where scorne is bought with  
grones:

Coy looks, with hart-sore sighes: one fading moments  
mirth,

With twenty watchfull, weary, tedious nights;

If hap'ly won, perhaps a haplesse gaine;

If lost, why then a grievous labour won;

How ever: but a folly bought with wit,

Or else a wit, by folly vanquished. 39

*Pro.* So, by your circumstance, you call me foole.

*Val.* So, by your circumstance, I feare you'll prove.

*Pro.* 'Tis Love you cavill at, I am not Love.

*Val.* Love is your master, for he masters you;  
And he that is so yoked by a foole,  
Me thinks should not be chronicled for wise.

*Pro.* Yet Writers say; as in the sweetest Bud,  
The eating Canker dwels; so eating Love  
Inhabits in the finest wits of all.

*Val.* And Writers say; as the most forward Bud  
Is eaten by the Canker ere it blow, 50



# OF VERONA

[I. i. 47-75]

Even so by Love, the yong, and tender wit  
Is turn'd to folly, blasting in the Bud,  
Loosing his verdure, even in the prime,  
'And all the faire effects of future hopes.  
But wherefore waste I time to counsaile thee  
That art a votary to fond desire?

Once more adieu: my Father at the Road  
Expects my comming, there to see me ship'd.

*Pro.* And thither will I bring thee *Valentine*.

*Val.* Sweet *Protheus*, no: Now let us take our leave:  
To *Millaine* let me heare from thee by Letters 61  
Of thy successe in love; and what newes else  
Betideth here in absence of thy Friend:  
And I likewise will visite thee with mine.

*Pro.* All happinesse bechance to thee in *Millaine*.

*Val.* As much to you at home: and so farewell. *Exit.*

*Pro.* He after Honour hunts, I after Love;  
He leaves his friends, to dignifie them more;  
I love my selfe, my friends, and all for love:  
Thou *Julia* thou hast metamorphis'd me: 70  
Made me neglect my Studies, loose my time;  
Warre with good counsaile; set the world at nought;  
Made Wit with musing, weake; hart sick with thought.

[*Enter Speed.*]

*Sp.* Sir *Protheus*: 'save you: saw you my Master?

*Pro.* But now he parted hence to embarque for *Millain*.

*Sp.* Twenty to one then, he is ship'd already,  
And I have plaid the Sheepe in loosing him.

*Pro.* Indeepe a Sheepe doth very often stray,  
And if the Shepheard be awhile away.

69. *I love: I leave*—*Porz.*

79. *And: An*—*Porz.*

*Sp.* You conclude that my Master is a Shepheard then,  
and I Sheepe? 81

*Pro.* I doe.

*Sp.* Why then my hornes are his hornes, whether I  
wake or sleepe.

*Pro.* A silly answer, and fitting well a Sheepe.

*Sp.* This proves me still a Sheepe.

*Pro.* True: and thy Master a Shepheard.

*Sp.* Nay, that I can deny by a circumstance.

*Pro.* It shall goe hard but ile prove it by another.

*Sp.* The Shepheard seekes the Sheepe, and not the  
Sheepe the Shepheard; but I seeke my Master, and my  
Master seekes not me: therefore I am no Sheepe. 92

*Pro.* The Sheepe for fodder follow the Shepheard,  
the Shepheard for foode followes not the Sheepe: thou  
for wages followest thy Master, thy Master for wages  
followes not thee: therefore thou art a Sheepe.

*Sp.* Such another prooffe will make me cry baâ.

*Pro.* But do'st thou heare: gav'st thou my Letter  
to *Julia*? 99

*Sp.* I Sir: I (a lost-Mutton) gave your Letter to her  
(a lac'd-Mutton<sup>1</sup>) and she (a lac'd-Mutton) gave mee (a  
lost-Mutton) nothing for my labour.

*Pro.* Here's too small a Pasture for such store of  
Muttons. <sup>1 girl of light repute</sup>

*Sp.* If the ground be over-charg'd, you were best  
sticke her.

*Pro.* Nay, in that you are astray: 'twere best pound  
you.

*Sp.* Nay Sir, lesse then a pound shall serve me for car-  
rying your Letter. 110

*Pro.* You mistake; I meane the pound, a Pinfold.

*Sp.*, From a pound to a pin? fold it over and over,  
'Tis threefold too little for carrying a letter to your lover

*Pro.* But what said she?

*Sp.* [*First nodding*] I.

*Pro.* Nod-I, why that's noddy.<sup>1</sup>

<sup>1</sup> *dolt*

*Sp.* You mistooke Sir: I say she did nod;  
And you aske me if she did nod, and I say I.

*Pro.* And that set together is noddy.

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*Sp.* Now you have taken the paines to set it together, take it for your paines.

*Pro.* No, no, you shall have it for bearing the letter.

*Sp.* Well, I perceive I must be faine to beare with you.

*Pro.* Why Sir, how doe you beare with me?

*Sp.* Marry Sir, the letter very orderly,  
Having nothing but the word noddy for my paines.

*Pro.* Beshrew me, but you have a quicke wit.

*Sp.* And yet it cannot over-take your slow purse.

*Pro.* Come, come, open the matter in briefe; what said she.

130

*Sp.* Open your purse, that the money, and the matter may be both at once delivered.

*Pro.* Well Sir: here is for your paines: what said she?

*Sp.* Truly Sir, I thinke you'll hardly win her.

*Pro.* Why? could'st thou perceive so much from her?

*Sp.* Sir, I could perceive nothing at all from her;  
No, not so much as a ducket for delivering your letter:  
And being so hard to me, that brought your minde;  
I feare she'll prove as hard to you in telling your minde.  
Give her no token but stones, for she's as hard as steele.

*Pro.* What said she, nothing?

141

*Sp.* No, not so much as take this for my pains:  
To testifie your bounty, I thank you, you have cestern'd me; |

143. *cestern'd*: testerned—2-4F.

I. i. 153-ū. 17] THE TWO GENTLEMEN

In requital whereof, henceforth, carry your letters your selfe; And so Sir, I'le commend you to my Master.

*Pro.* Go, go, be gone, to save your Ship from wrack,  
Which cannot perish having thee aboarde,  
Being destin'd to a drier death on shore:

[*Exit Speed.*]

I must goe send some better Messenger,  
I feare my *Julia* would not daigne my lines, 150  
Receiving them from such a worthlesse post. *Exit.*

*Scœna Secunda.*

[*The same. Garden of Julia's house.*]

*Enter Julia and Lucetta.*

*Jul.* But say *Lucetta* (now we are alone)  
Would'st thou then counsaile me to fall in love?

*Luc.* I Madam, so you stumble not unheedfully.

*Jul.* Of all the faire resort of Gentlemen,  
That every day with par'le encounter me,  
In thy opinion which is worthiest love?

*Lu.* Please you repeat their names, ile shew my minde,  
According to my shallow simple skill. 10

*Ju.* What thinkst thou of the faire sir *Eglamour*?

*Lu.* As of a Knight, well-spoken, neat, and fine;  
But were I you, he never should be mine.

*Ju.* What think'st thou of the rich *Mercatio*?

*Lu.* Well of his wealth; but of himselfe, so, so.

*Ju.* What think'st thou of the gentle *Protheus*?

*Lu.* Lord, Lord: to see what folly raignes in us.

*Ju.* How now? what meanes this passion at his name?

*Lu.* Pardon deare Madam, 'tis a passing shame,

7. par'le: parle-Rowz.

That I (unworthy body as I am) 20  
Should censure<sup>1</sup> thus on lovely Gentlemen. <sup>1</sup> criticize

*Jul.* Why not on *Protheus*, as of all the rest?

*Lu.* Then thus: of many good, I thinke him best.

*Jul.* Your reason?

*Lu.* I have no other but a womans reason:

I thinke him so, because I thinke him so.

*Jul.* And would'st thou have me cast my love on him?

*Lu.* I: if you thought your love not cast away.

*Jul.* Why he, of all the rest, hath never mov'd me.

*Lu.* Yet he, of all the rest, I thinke best loves ye. 30

*Jul.* His little speaking, shewes his love but small.

*Lu.* Fire that's closest kept, burnes most of all.

*Jul.* They doe not love, that doe not shew their love.

*Lu.* Oh, they love least, that let men know their love.

*Jul.* I would I knew his minde.

*Lu.* Peruse this paper Madam.

*Jul.* To *Julia*: say, from whom?

*Lu.* That the Contents will shew.

*Jul.* Say, say: who gave it thee? 39

*Lu.* Sir *Valentines* page: & sent I think from *Protheus*;

He would have given it you, but I being in the way,  
Did in your name receive it: pardon the fault I pray.

*Jul.* Now (by my modesty) a goodly Broker<sup>2</sup>:

Dare you presume to harbour wanton lines? <sup>2</sup> go-

To whisper, and conspire against my youth? *between*

Now trust me, 'tis an office of great worth,

And you an officer fit for the place:

There: take the paper: see it be return'd,

Or else returne no more into my sight.

*Lu.* To plead for love, deserves more fee, then hate.

*Jul.* Will ye be gon? 51

*Lu.* That you may ruminate. *Exit.*

*Jul.* And yet I would I had ore-look'd the Letter;

It were a shame to call her backe againe,  
 And pray her to a fault, for which I chid her.  
 What 'foole is she, that knowes I am a Maid,  
 And would not force the letter to my view?  
 Since Maides, in modesty, say no, to that,  
 Which they would have the profferer construe, I.  
 Fie, fie: how way-ward is this foolish love; 60  
 That (like a testie Babe) will scratch the Nurse,  
 And presently, all humbled kisse the Rod?  
 How churlishly, I chid *Lucetta* hence,  
 When willingly, I would have had her here?  
 How angrily I taught my brow to frowne,  
 When inward joy enforc'd my heart to smile?  
 My pennance is, to call *Lucetta* backe  
 And aske remission, for my folly past.  
 What hoe: *Lucetta*.

[*Re-enter Lucetta.*]

*Lu.* What would your Ladiship? 70  
*Ju.* Is't neere dinner time?  
*Lu.* I would it were,  
 That you might kill your stomacke on your meat,  
 And not upon your Maid.  
*Ju.* What is't that you  
 Tooke up so gingerly?  
*Lu.* Nothing.  
*Ju.* Why didst thou stoope then?  
*Lu.* To take a paper up, that I let fall.  
*Ju.* And is that paper nothing? 80  
*Lu.* Nothing concerning me.  
*Ju.* Then let it lye, for those that it concernes.

# OF VERONA

[I. ii. 77-105]

*Lu.* Madam, it will not lye where it concernes,  
Unlesse it have a false Interpreter.

*Ju.* Some love of yours, hath writ to you in Rime.

*Lu.* That I might sing it (Madam) to a tune:  
Give me a Note, your Ladiship can set

*Ju.* As little by such toyes, as may be possible:  
Best sing it to the tune of *Light O, Love*.

*Lu.* It is too heavy for so light a tune. 90

*Ju.* Heavy? belike it hath some burden then?

*Lu.* I: and melodious were it, would you sing it,

*Ju.* And why not you?

*Lu.* I cannot reach so high.

*Ju.* Let's see your Song:

How now Minion?

*Lu.* Keepe tune there still; so you will sing it out:  
And yet me thinkes I do not like this tune.

*Ju.* You doe not?

*Lu.* No (Madam) tis too sharpe. 100

*Ju.* You (Minion) are too saucie.

*Lu.* Nay, now you are too flat; <sup>1 second part</sup>  
And marre the concord, with too harsh a descant:<sup>1</sup>

There wanteth but a Meane<sup>2</sup> to fill your Song. <sup>2 tenor</sup>

*Ju.* The meane is dround with you unruly base.

*Lu.* Indcedde I bid the base for *Protheus*.

*Ju.* This babble shall not henceforth trouble me;  
Here is a coile with protestation: [*Tears the letter.*]

Goe, get you gone: and let the papers lye:

You would be fingring them, to anger me. 110

*Lu.* She makes it strange, but she would be best pleas'd  
To be so angred with another Letter. [*Exit.*]

*Ju.* Nay, would I were so angred with the same:  
Oh hatefull hands, to teare such loving words;

89. *Light O, Love*: 'Light o' love'—THEOBALD.

95-6. 11.—HANMER.

113. *same*: *same*—2-4 F.

I. ii. 106-136] THE TWO GENTLEMEN

Injurious Waspes, to feede on such sweet hony,  
 And kill the Bees that yeelde it, with your stings;  
 Ile kisse each severall paper, for amends:  
 Looke, here is writ, kinde *Julia*: unkinde *Julia*,  
 As in revenge of thy ingratitude,  
 I throw thy name against the bruizing-stones, 120  
 Trampling contemptuously on thy disdaine.  
 And here is writ, *Love wounded Protheus*.  
 Poore wounded name: my bosome, as a bed,  
 Shall lodge thee till thy wound be thoroughly heal'd;  
 And thus I search<sup>1</sup> it with a soveraigne kisse. <sup>1</sup> *probe*  
 But twice, or thrice, was *Protheus* written downe:  
 Be calme (good winde) blow not a word away,  
 Till I have found each letter, in the Letter,  
 Except mine own name: That, some whirle-winde beare  
 Unto a ragged, fearefull, hanging Rocke, 130  
 And throw it thence into the raging Sea.  
 Loe, here in one line is his name twice writ:  
*Poore forlorne Protheus, passionate Protheus*:  
*To the sweet Julia*: that ile teare away:  
 And yet I will not, sith<sup>2</sup> so prettily <sup>2</sup> *since*  
 He couples it, to his complaining Names;  
 Thus will I fold them, one upon another;  
 Now kisse, embrace, contend, doe what you will.

[*Re-enter Lucetta.*]

*Lu.* Madam. dinner is ready: and your father staies.

*Ju.* Well, let us goe. 140

*Lu.* What, shall these papers lye, like Tel-tales here?

*Ju.* If you respect them; best to take them up.

*Lu.* Nay, I was taken up, for laying them downe.  
 Yet here they shall not lye, for catching cold.



# OF VERONA

[I. ii. 137–iii. 22

*Ju.* I see you have a months minde<sup>1</sup> to them.

*Lu.* I (Madam) you may say what sights you see;  
I see things too, although you judge I winke. <sup>1</sup>*yearning*

*Ju.* Come, come, wilt please you goe. *Exeunt.*

## *Scæna Tertia.*

[*The same. Antonio's house.*]

*Enter Antonio and Pantbino. Protheus.*

*Ant.* Tell me *Pantbino*, what sad<sup>2</sup> talke was that,  
Wherewith thy brother held you in the Cloyster?

*Pan.* 'Twas of his Nephew *Protheus*, your Sonne.

*Ant.* Why? what of him? <sup>2</sup>*earnest*

*Pan.* He wondred that your Lordship  
Would suffer him, to spend his youth at home,  
While other men, of slender reputation  
Put forth their Sonnes, to seeke preferment out. 10  
Some to the warres, to try their fortune there;  
Some, to discover Islands farre away:  
Some, to the studious Universities;  
For any, or for all these exercises,  
He said, that *Protheus*, your sonne, was meet;  
And did request me, to importune you  
To let him spend his time no more at home;  
Which would be great impeachment<sup>3</sup> to his age,  
In having knowne no travaile in his youth. <sup>3</sup>*discredit*

*Ant.* Nor need'st thou much importune me to that  
Whereon, this month I have bin hamering. 21  
I have consider'd well, his losse of time,  
And how he cannot be a perfect man,  
Not being tryed, and tutord in the world:  
Experience is by industry atchiev'd,

And perfected by the swift course of time:  
Then tell me, whether were I best to send him?

*Pan.* I thinke your Lordship is not ignorant  
How his companion, youthfull *Valentine*,  
Attends the Emperour in his royall Court. 30

*Ant.* I know it well.

*Pan.* 'Twere good, I thinke, your Lordship sent him  
thither, |  
There shall he practise Tilts, and Turnaments;  
Heare sweet discourse, converse with Noble-men,  
And be in eye of every Exercise  
Worthy his youth, and noblenesse of birth.

*Ant.* I like thy counsaile: well hast thou advis'd:  
And that thou maist perceive how well I like it,  
The execution of it shall make knowne;  
Even with the speediest expedition, 40  
I will dispatch him to the Emperors Court.

*Pan.* To morrow, may it please you, *Don Alphonso*,  
With other Gentlemen of good esteeme  
Are journeying, to salute the *Emperor*,  
And to commend their service to his will.

*Ant.* Good company: with them shall *Proteus* go:  
And in good time: now will we breake with him.

[*Enter Proteus.*]

*Pro.* Sweet Love, sweet lines, sweet life,  
Here is her hand, the agent of her heart;  
Here is her oath for love, her honors paune; 50  
O that our Fathers would applaud our loves  
To seale our happinesse with their consents.

*Pro.* Oh heavenly *Julia*.

*Ant.* How now? What Letter are you reading there?

27. *whether*: whither-2-4F.

# OF VERONA

[I. iii. 52-83]

*Pro.* May't please your Lordship, 'tis a word or two  
Of commendations sent from *Valentine*;  
Deliver'd by a friend, that came from him.

*Ant.* Lend me the Letter: Let me see what newes.

*Pro.* There is no newes (my Lord) but that he writes  
How happily he lives, how well-belov'd, 60  
And daily graced by the Emperor;

Wishing me with him, partner of his fortune.

*Ant.* And how stand you affected to his wish?

*Pro.* As one relying on your Lordships will,  
And not depending on his friendly wish.

*Ant.* My will is something sorted with his wish:  
Muse not that I thus sodainly proceed;  
For what I will, I will, and there an end:  
I am resolv'd, that thou shalt spend some time  
With *Valentinus*, in the Emperors Court: 70  
What maintenance he from his friends receives,  
Like exhibition<sup>1</sup> thou shalt have from me, <sup>1</sup> allowance  
To morrow be in readinesse, to goe,  
Excuse it not: for I am peremptory.

*Pro.* My Lord I cannot be so soone provided,  
Please you deliberate a day or two.

*Ant.* Look what thou want'st shalbe sent after thee:  
No more of stay: to morrow thou must goe;  
Come on *Panthmo*; you shall be imployd, 79  
To hasten on his Expedition. [*Exeunt Ant. and Pan.*]

*Pro.* Thus have I shund the fire, for feare of burning,  
And drench'd me in the sea, where I am drown'd.  
I fear'd to shew my Father *Julias* Letter,  
Least he should take exceptions to my love,  
And with the vantage of mine owne excuse  
Hath he excepted most against my love.

79. *Panthmo*: *Panthino*-2F.

I. iii. 84-II. i. 16] THE TWO GENTLEMEN

Oh, how this spring of love resembleth  
The uncertaine glory of an Aprill day,  
Which now shewes all the beauty of the Sun,  
And by and by a clowd takes all away.

99

[*Re-enter Pantbino.*]

*Pan.* Sir *Protbeus*, your Fathers call's for you,  
He is in hast, therefore I pray you go.

*Pro.* Why this it is: my heart accords thereto,  
And yet a thousand times it answer's no.

*Exeunt. Finis.*

*Actus secundus: Scœna Prima.*

[*Milan. The Duke's palace.*]

*Enter Valentine, Speed, Silvia.*

*Speed.* Sir, your Glove.

*Valen.* Not mine: my Gloves are on.

*Sp.* Why then this may be yours: for this is but one.

*Val.* Ha? Let me see: I, give it me, it's mine:

Sweet Ornament, that deckes a thing divine,

Ah *Silvia*, *Silvia*.

*Speed.* Madam *Silvia*: Madam *Silvia*.

*Val.* How now Sirha?

10

*Speed.* Shee is not within hearing Sir.

*Val.* Why sir, who bad you call her?

*Speed.* Your worahip sir, or else I mistooke.

*Val.* Well: you'll still be too forward.

*Speed.* And yet I was last chidden for being too slow.

*Val.* Goeto, sir, tell me: do you know Madam *Silvia*?

*Speed.* Shee that your worship loves?

91 *Fathers: father-2-4F.*

*Val.* Why, how know you that I am in love? 18

*Speed.* Marry by these speciall markes: first, you have learn'd (like Sir *Protheus*) to wreath your Armes like a Male-content: to relish a Love-song, like a *Robin*-red-breast: to walke alone like one that had the pestilence: to sigh, like a Schoole-boy that had lost his *A. B. C.* to weep like a yong wench that had buried her Grandam: to fast, like one that takes diet: to watch, like one that feares robbing: to speake puling, like a beggar at Hal-low-Masse: You were wont, when you laughed, to crow like a cocke; when you walk'd, to walke like one of the Lions: when you fasted, it was presently after dinner: when you look'd sadly, it was for want of money: And now you are *Metamorphis'd* with a Mistris, that when I looke on you, I can hardly thinke you my Master. 32

*Val.* Are all these things perceiv'd in me?

*Speed.* They are all perceiv'd without ye.

*Val.* Without me? they cannot.

*Speed.* Without you? nay, that's certaine: for without you were so simple, none else would: but you are so without these follies, that these follies are within you, and shine through you like the water in an Urinall: that not an eye that sees you, but is a Physician to comment on your Malady. 41

*Val.* But tell me: do'st thou know my Lady *Silvia*?

*Speed.* Shee that you gaze on so, as she sits at supper?

*Val.* Hast thou observ'd that? even she I meane.

*Speed.* Why sir, I know her not.

*Val.* Do'st thou know her by my gazing on her, and yet know'st her not?

*Speed.* Is she not hard-favour'd, sir?

*Val.* Not so faire (boy) as well favour'd.

*Speed.* Sir, I know that well enough. 50

*Val.* What dost thou know?

*Speed.* That shee is not so faire, as (of you) well-favoured?

*Val.* I meane that her beauty is exquisite,  
But her favour infinite.

*Speed.* That's because the one is painted, and the other out of all count.

*Val.* How painted? and how out of count?

*Speed.* Marry sir, so painted to make her faire, that no man counts of her beauty. 60

*Val.* How esteem'st thou me? I account of her beauty.

*Speed.* You never saw her since she was deform'd.

*Val.* How long hath she beene deform'd?

*Speed.* Ever since you lov'd her.

*Val.* I have lov'd her ever since I saw her,  
And still I see her beautifull.

*Speed.* If you love her, you cannot see her.

*Val.* Why?

*Speed.* Because Love is blinde: O that you had mine eyes, or your owne eyes had the lights they were wont to have, when you chidde at Sir *Protheus*, for going ungarter'd. 72

*Val.* What should I see then?

*Speed.* Your owne present folly, and her passing deformitie: for hee beeing in love, could not see to garter his hose; and you, beeing in love, cannot see to put on your hose.

*Val.* Belike (boy) then you are in love, for last morning |

You could not see to wipe my shooes. 79

*Speed.* True sir: I was in love with my bed, I thanke you, you swing'd me for my love, which makes mee the bolder to chide you, for yours. 85

*Val.* In conclusion, I stand affected to her.

*Speed.* I would you were set, so your affection would cease.

# OF VERONA

[II. i. 93-122]

*Val.* Last night she enjoyn'd me,  
To write some lines to one she loves.

*Speed.* And have you?

*Val.* I have.

*Speed.* Are they not lamely writt? 90

*Val.* No (Boy) but as well as I can do them:

• Peace, here she comes.

*Speed.* [*Aside*] Oh excellent motion;<sup>1</sup> oh exceeding  
Puppet: | <sup>1</sup> puppet-show

Now will he interpret to her.

[*Enter Silvia.*]

*Val.* Madam & Mistres, a thousand good-morrows.

*Speed.* [*Aside*] Oh, 'give ye-good-ev'n: heer's a  
million of | manners.

*Sil.* Sir *Valentine*, and servant, to you two thousand.

*Speed.* [*Aside*] He should give her interest: & she  
gives it him. |

*Val.* As you enjoynd me; I have writ your Letter  
Unto the secret, nameles friend of yours: 101

Which I was much unwilling to proceed in,

But for my duty to your Ladiship.

\* *Sil.* I thanke you (gentle Servant) 'tis very Clerkly-  
done. |

*Val.* Now trust me (Madam) it came hardly-off:  
For being ignorant to whom it goes,  
I writ at randome, very doubtfully.

*Sil.* Perchance you think too much of so much pains?

*Val.* No (Madam) so it steed you, I will write  
(Please you command) a thousand times as much: 110  
And yet——

*Sil.* A pretty period: well: I ghesse the sequell;

109. *used: stead—CAPELL.*

II. 1. 123-151] THE TWO GENTLEMEN

And yet I will not name it: and yet I care not,  
And yet, take this again: and yet I thanke you:  
Meaning henceforth to trouble you no more.

*Speed.* [*Aside*] And yet you will: and yet, another  
yet. |

*Val.* What meanes your Ladiship?  
Doe you not like it?

*Sil.* Yes, yes: the lines are very quicently writ,  
But (since unwillingly) take them againe. 120  
Nay, take them.

*Val.* Madam, they are for you.

*Silv.* I, I: you writ them Sir, at my request,  
But I will none of them: they are for you:  
I would have had them writ more movingly:

*Val.* Please you, Ile write your Ladiship another.

*Sil.* And when it's writ: for my sake read it over,  
And if it please you, so: if not: why so:

*Val.* If it please me, (Madam?) what then?

*Sil.* Why if it please you, take it for your labour;  
And so good-morrow Servant. *Exit. Sil.* 131

*Speed.* Oh Jest unscene: inscrutable: invisible,  
As a nose on a mans face, or a Wethercocke on a steeple:  
My Master sues to her: and she hath taught her Tutor,  
He being her Pupill, to become her Tutor.

Oh excellent devise, was there ever heard a better?  
That my master being scribe,  
To himselfe should write the Letter?

*Val.* How now Sir?  
What are you reasoning with your selfe? 140

*Speed.* Nay: I was riming: 'tis you that have the  
reason. |

*Val.* To doe what?



*Speed.* To be a Spokea-man from Madam *Silvia*.

*Val.* To whom?

*Speed.* To your self: why, she woos you by a figure.

*Val.* What figure?

*Speed.* By a Letter, I should say.

*Val.* Why she hath not writ to me?

*Speed.* What need she,

When shee hath made you write to your self? 150

Why, doe you not perceive the jest?

*Val.* No, beleeve me.

*Speed.* No beleeving you indeed sir:

But did you perceive her earnest?

*Val.* She gave me none, except an angry word.

*Speed.* Why she hath given you a Letter.

*Val.* That's the Letter I writ to her friend.

*Speed.* And that letter hath she deliver'd, & there an end. |

*Val.* I would it were no worse.

*Speed.* Ile warrant you, 'tis as well: 160

For often have you writ to her: and she in modesty,  
Or else for want of idle time, could not againe reply,  
Or fearing els some messenger, that might her mind discover |

\*Her self hath taught her Love himself, to write unto  
her lover. |

All this I speak in print, for in print I found it.

Why muse you sir, 'tis dinner time.

*Val.* I have dyn'd.

*Speed.* I, but hearken sir: though the Cameleon Love  
can feed on the ayre, I am one that am nourish'd by my  
victuals; and would faine have meate: oh bee not like  
your Mistresse, be moved, be moved. *Exeunt.* 171

*Scœna secunda.*

[*Verona. Julia's house.*]

*Enter Protheus, Julia, Pantbion.*

*Pro.* Have patience, gentle *Julia*:

*Jul* I must where is no remedy.

*Pro.* When possibly I can, I will returne.

*Jul.* If you turne not: you will return the sooner:  
Keepe this remembrance for thy *Julia's* sake.

[*Giving a ring.*]

*Pro.* Why then wee'll make exchange;  
Here, take you this.

*Jul.* And seale the bargaine with a holy kisse. 10

*Pro.* Here is my hand, for my true constancie:  
And when that howre ore-slips me in the day, •  
Wherein I sigh not (*Julia*) for thy sake,  
The next ensuing howre, some foule mischance  
Torment me for my Loves forgetfulnesse:  
My father staies my comming: answer not:  
The tide is now; nay, not thy tide of teares,  
That tide will stay me longer then I should,  
*Julia*, farewell: what, gon without a word?

[*Exit Julia.*]

I, so true love should doe: it cannot speake, 20  
For truth hath better deeds, then words to grace it.

[*Enter Pantbino.*]

*Pantb.* Sir *Protheus*: you are staid for.

*Pro.* Goe: I come, I come:

Alas, this parting strikes poore Lovers dumbe.

*Exeunt.*

*Scœna Tertia.*[*The same. A street.*]*Enter Launce [leading a dog], Pantbion.*

*Launce.* Nay, 'twill bee this howre ere I have done weeping: all the kinde<sup>1</sup> of the *Launces*, have this very fault: I have receiv'd my proportion, like the prodigious Sonne, and am going with Sir *Protheus* to the Imperiall Court: I thinke *Crab* my dog, be the sowrest natured dogge that lives: My Mother weeping: my Father wayling: my Sister crying: our Maid howling: our Catte wringing her hands, and all our house in a great perplexitie, yet did not this cruell-hearted Curre shedde one teare: he is a stone, a very pibble stone, and has no more pittie in him then a dogge: a Jew would have wept to have seene our parting: why my Grandam having no eyes, looke you, wept her selfe blinde at my parting: nay, Ile shew you the manner of it. This shooe is my father: no, this left shooe is my father; no, no, this left shooe is my mother: nay, that cannot bee so neyther: yes; it is so, it is so: it hath the worser sole: this shooe with the hole in it, is my mother: and this my father: a veng'ance on't, there 'tis: Now sir, this staffe is my sister: for, looke you, she is as white as a lilly, and as small as a wand: this hat is *Nan* our maid: I am the dogge: no, the dogge is himselfe, and I am the dogge: oh, the dogge is me, and I am my selfe: I; so, so: now come 'I to my Father; Father, your blessing: now should not the shooe speake a word for weeping: now should I kisse my Father; well, hee weepes on: Now come I to my Mother: Oh that she could speake now, like a would-woman: well, I kisse her: why

<sup>1</sup> *kindred*

30. ~~would-woman~~: wood woman—THEOBALD.

II. iii. 31-65] THE TWO GENTLEMEN

there 'tis; heere's my mothers breath up and downe:  
Now come I to my sister; marke the moane she makes:  
now the dogge all this while sheds not a teare: nor  
speakes a word: but see how, I lay the dust with my  
teares.

35

[Enter Panthino.]

*Pantb.* Launce, away, away: a Boord: thy Master is  
ship'd, and thou art to post after with oares; what's the  
matter? why weep'st thou man? away asse, you'll loose  
the Tide, if you tarry any longer.

*Laun.* It is no matter if the tide were lost, for it is the  
unkindest Tide, that ever any man tide.

41

*Pantb.* What's the unkindest tide?

*Laun.* Why, he that's tide here, *Crab* my dog.

*Pant.* Tut, man: I meane thou'lt loose the flood, and  
in loosing the flood, loose thy voyage, and in loosing thy  
voyage, loose thy Master, and in loosing thy Master,  
loose thy service, and in loosing thy service:——why  
dost thou stop my mouth?

*Laun.* For feare thou shouldst loose thy tongue.

*Pantb.* Where should I loose my tongue?

50

*Laun.* In thy Tale.

*Pantb.* In thy Taile.

*Laun.* Loose the Tide, and the voyage, and the Ma-  
ster, and the Service, and the tide: why man, if the River  
were drie, I am able to fill it with my teares: if the winde  
were downe, I could drive the boate with my sighes.

*Pantb.* Come: come away man, I was sent to call  
thee.

*Laun.* Sir: call me what thou dar'st.

*Pant.* Wilt thou goe?

60

*Laun.* Well, I will goe.

*Exeunt.*

40, 41, 43, 54. *tide*: tied—SINGER.

*Scena Quarta.*[*Milan. The Duke's palace.*]*Enter Valentine, Silvia, T'burio, Speed, Duke, Proteus.**Sil.* Servant.*Val.* Mistress.*Spee.* Master, Sir *T'burio* frownes on you.*Val.* I Boy, it's for love.*Spee.* Not of you.*Val.* Of my Mistress then.*Spec.* 'Twere good you knockt him.[*Exit.*]*Sil.* Servant, you are sad.

10

*Val.* Indeed, Madam, I seeme so.*Tbu.* Seeme you that you are not?*Val.* Hap'ly I doe.*Tbu.* So doe Counterfeyts.*Val.* So doe you.*Tbu.* What seeme I that I am not?*Val.* Wise.*Tbu.* What instance of the contrary?*Val.* Your folly.*Tbu.* And how quoad<sup>1</sup> you my folly? <sup>1mark</sup> 20*Val.* I quoad it in your Jerkin.*Tbu.* My Jerkin is a doublet.*Val.* Well then, Ile double your folly.*Tbu.* How?*Sil.* What, angry, Sir *T'burio*, do you change colour?*Val.* Give him leave, Madam, he is a kind of *Camelion*.*Tbu.* That hath more minde to feed on your blood,  
then live in your ayre.*Val.* You have said Sir.*Tbu.* I Sir, and done too for this time.

30

*Val.* I know it wel sir, you alwaies end ere you begin.

II. iv. 33-62] THE TWO GENTLEMEN

*Sil.* A fine volly of words, gentlemen, & quickly shot off |

*Val.* 'Tis indeed, Madam, we thank the giver.

*Sil.* Who is that Servant? "

*Val.* Your selfe (sweet Lady) for you gave the fire, Sir *Tburio* borrows his wit from your Ladships looks, And spends what he borrowes kindly in your company.

*Tbu.* Sir, if you spend word for word with me, I shall make your wit bankrupt.

*Val.* I know it well sir: you have an Exchequer of words, | 40

And I thinke, no other treasure to give your followers: For it appeares by their bare Liveries That they live by your bare words.

*Sil.* No more, gentlemen, no more: Here comes my father.

[Enter Duke.]

*Duk.* Now, daughter *Silvia*, you are hard beset. Sir *Valentine*, your father is in good health, What say you to a Letter from your friends Of much good newes?

*Val.* My Lord, I will be thankfull, 50 To any happy messenger from thence.

*Duk.* Know ye, *Don Antonio*, your Countriman?

*Val.* I, my good Lord, I know the Gentleman To be of worth, and worthy estimation, And not without desert so well reputed.

*Duk.* Hath he not a Sonne?

*Val.* I, my good Lord, a Son, that well deserves The honor, and regard of such a father.

*Duk.* You know him well?

*Val.* I knew him as my selfe: for from our Infancie

60. *know: know-HAMMER.*

We have convers'd, and spent our howres together, 61  
 And though my selfe have beene an idle Trewant,  
 Omitting the sweet benefit of time  
 To cloath mine age with Angel-like perfection:  
 Yet hath Sir *Protheus* (for that's his name)  
 Made use, and faire advantage of his daies:  
 His yeares but yong, but his experience old:  
 His head un-mellowed, but his Judgement ripe;  
 And in a word (for far behinde his worth  
 Comes all the praises that I now bestow.) 70  
 He is compleat in feature, and in minde,  
 With all good grace, to grace a Gentleman.

*Duk.* Bewhew me sir, but if he make this good  
 He is as worthy for an Empresse love,  
 As meet to be an Emperors Councillor:  
 Well, Sir: this Gentleman is come to me  
 With Commendation from great Potentates,  
 And heere he meanes to spend his time a while,  
 I thinke 'tis no un-welcome newes to you. 79

— *Val.* Should I have wish'd a thing, it had beene he.

*Duk.* Welcome him then according to his worth:  
*Silvia*, I speake to you, and you Sir *Thurio*,  
 For *Valentine*, I need not cite<sup>1</sup> him to it, <sup>1incite</sup>  
 I will send him hither to you presently. [Exit.]

*Val.* This is the Gentleman I told your Ladiship  
 Had come along with me, but that his Mistresse  
 Did hold his eyes, lockt in her Christall lookes.

*Sil.* Be-like that now she hath enfranchis'd them  
 Upon some other pawne for fealty.

*Val.* Nay sure, I thinke she holds them prisoners stil.

*Sil.* Nay then he should be blind, and being blind  
 How could he see his way to seeke out you? 92

*Val.* Why Lady, Love hath twenty paire of eyes.

*Thur.* They say that Love hath not an eye at all.

II. iv. 97-120] THE TWO GENTLEMEN

*Val.* To see such Lovers, *Thurio*, as your selfe,  
Upon a homely object, Love can winke.

*Sil.* Have done, have done: here comes the gentleman.

[*Enter Proteus.*]

*Val.* Welcome, deer *Proteus*: Mistris, I beseech you  
Confirme his welcome, with some speciall favor.

*Sil.* His worth is warrant for his welcome hether,  
If this be he you oft have wish'd to heare from. 101

*Val.* Mistris, it is: sweet Lady, entertaine him  
To be my fellow-servant to your Ladiship.

*Sil.* Too low a Mistres for so high a servant.

*Pro.* Not so, sweet Lady, but too meane a servant  
To have a looke of such a worthy a Mistresse.

*Val.* Leave off discourse of disabilitie:  
Sweet Lady, entertaine him for your Servant.

*Pro.* My dutie will I boast of, nothing else.

*Sil.* And dutie never yet did want his meed. 110  
Servant, you are welcome to a worthlesse Mistresse.

*Pro.* Ile die on him that saies so but your selfe.

*Sil.* That you are welcome?

*Pro.* That you are worthlesse.

[*Enter Servant.*]

*Thur.* [*Ser.*] Madam, my Lord your father wold  
speak with you. |

*Sil.* I wait upon his pleasure: [*Exit Ser.*] Come  
Sir *Thurio*, |

Goe with me: once more, new Servant welcome;

Ile leave you to confer of home affaires,

When you have done, we looke too heare from you.

106. a worthy a: a worthy-2-4P.



*Pro.* Wee'll both attend upon your Ladship. 120

[*Exeunt Silvia & Thurio.*]

*Val.* Now tell me: how do al from whence you came?

*Pro.* Your friends are wel, & have them much commended. |

*Val.* And how doe yours?

*Pro.* I left them all in health.

*Val.* How does your Lady? & how thrives your love?

*Pro.* My tales of Love were wont to weary you,  
I know you joy not in a Love-discourse.

*Val.* I *Protheus*, but that life is alter'd now,  
I have done pennance for contemning Love,  
Whose high emperious thoughts have punish'd me 130  
With bitter fasts, with penitentiall grones,  
With nightly teares, and daily hart-sore sighes,  
For in revenge of my contempt of love,  
Love hath chas'd sleepe from my enthralled eyes,  
And made them watchers of mine owne hearts sorrow.  
O gentle *Protheus*, Love's a mighty Lord,  
And hath so humbled me, as I confesse  
There is no woe to his correction,  
Nor to his Service, no such joy on earth:  
Now, no discourse, except it be of love: 140  
Now can I breake my fast, dine, sup, and sleepe,  
Upon the very naked name of Love.

*Pro.* Enough; I read your fortune in your eye:  
Was this the Idoll, that you worship so?

*Val.* Even She; and is she not a heavenly Saint?

*Pro.* No; But she is an earthly Paragon.

*Val.* Call her divine.

*Pro.* I will not flatter her.

*Val.* O flatter me: for Love delights in praises.

*Pro.* When I was sick, you gave me bitter pills, 150  
And I must minister the like to you.

## II. iv. 151-180] THE TWO GENTLEMEN

*Val.* Then speake the truth by her; if not diuine,  
Yet let her be a principalitie,  
Soveraigne to all the Creatures on the earth.

*Pro.* Except my Mistresse.

*Val.* Sweet: except not any,  
Except thou wilt except against my Love.

*Pro.* Have I not reason to prefer mine owne?

*Val.* And I will help thee to prefer her to:  
Shee shall be dignified with this high honour, 160  
To beare my Ladies traine, lest the base earth  
Should from her vesture chance to steale a kisse,  
And of so great a favor growing proud,  
Diadaine to roote the Sommer-swelling flowre,  
And make rough winter everlastingly.

*Pro.* Why *Valentine*, what Bragadisme is this?

*Val.* Pardon me (*Protheus*) all I can is nothing,  
To her, whose worth, make other worthies nothing;  
Shee is alone.

*Pro.* Then let her alone. 170

*Val.* Not for the world: why man, she is mine owne  
And I as rich in having such a Jewell  
As twenty Seas, if all their sand were pearle,  
The water, Nectar, and the Rocks pure gold.  
Forgive me that I doe not dreame on thee,  
Because thou seest me doate upon my love:  
My foolish Rivall that her Father likes  
(Onely for his possessions are so huge)  
Is gone with her along, and I must after,  
For Love (thou know'st is full of jealousie.) 180

*Pro.* But she loves you?

*Val.* I, and we are betroathd: nay more, our mariage  
howre, |  
With all the cunning manner of our flight

168. *make: makes-2-4F.*

Determin'd of: how I must climbe her window,  
 The Ladder made of Cords, and all the means  
 Plotted, and 'greed on for my happinesse.  
 Good *Protheus* goe with me to my chamber,  
 In these affaires to aid me with thy counsaile.

*Pro.* Goe on before: I shall enquire you forth:  
 I must unto the Road, to dis-embarque 190  
 Some necessaries, that I needs must use,  
 And then Ile presently attend you.

*Val.* Will you make haste? *Exit.*

*Pro.* I will.

Even as one heate, another heate expels,  
 Or as one naile, by strength drives out another.  
 So the remembrance of my former Love  
 Is by a newer object quite forgotten,  
 It is mine, or *Valentines* praise?  
 Her true perfection, or my false transgression? 200  
 That makes me reasonlesse, to reason thus?  
 Shee is faire: and so is *Julia* that I love,  
 (That I did love, for now my love is thaw'd,  
 Which like a waxen Image 'gainst a fire  
 Beares no impression of the thing it was.)  
 Me thinks my zeale to *Valentine* is cold,  
 And that I love him not as I was wont:  
 O, but I love his Lady too-too much,  
 And that's the reason I love him so little.  
 How shall I doate on her with more advice, 210  
 That thus without advice begin to love her?  
 'Tis but her picture I have yet beheld,  
 And that hath dazel'd my reasons light:  
 But when I looke on her perfections,  
 There is no reason, but I shall be blinde.  
 If I can checke my erring love, I will,  
 If not, to compasse her Ile use my skill.

*Exeunt.*

*Scena Quinta.*[*The same. A street.*]*Enter Speed and Launce.**Speed. Launce, by mine honesty welcome to Padua.**Laun. Forswear not thy selfe, sweet youth, for I am not welcome. I reckon this alwaies, that a man is never undon till hee be hang'd, nor never welcome to a place, till some certaine shot<sup>1</sup> be paid, and the Hostesse say welcome.**<sup>1</sup> ale-house reckoning**Speed. Come-on you mad-cap: Ile to the Ale-house with you presently; where, for one shot<sup>1</sup> of five pence, thou shalt have five thousand welcomes: But sirha, how did thy Master part with Madam Julia?*

12

*Laun. Marry after they cloas'd in earnest, they parted very fairely in jest.**Spee. But shall she marry him?**Laun. No.**Spee. How then? shall he marry her?**Laun. No, neither.**Spee. What, are they broken?**Laun. No; they are both as whole as a fish.*

20

*Spee. Why then, how stands the matter with them?**Laun. Marry thus, when it stands well with him, it stands well with her.**Spee. What an asse art thou, I understand thee not.**Laun. What a blocke art thou, that thou canst not? My staffe understands me?**Spee. What thou saist?**Laun. I, and what I do too: looke thee, Ile but leane, and my staffe understands me.**Spee. It stands under thee indeed.*

30

3. *Padua: Milan-Porz.*

*Laun.* Why, stand-under: and under-stand is all one.

*Spec.* But tell me true, wil't be a match?

*Laun.* Aske my dogge, if he say I, it will: if hee say no, it will: if hee shake, his taile, and say nothing, it will.

*Spec.* The conclusion is then, that it will.

*Laun.* Thou shalt never get such a secret from me, but by a parable.

*Spec.* 'Tis well that I get it so; but *Launce*, how saist thou that that my master is become a notable Lover? 40

*Laun.* I never knew him otherwise.

*Spec.* Then how?

*Laun.* A notable Lubber: as thou reportest him to bee.

*Spec.* Why, thou whorson Asse, thou mistak'st me,

*Laun.* Why Foole, I meant not thee, I meant thy Master.

*Spec.* I tell thee, my Master is become a hot Lover.

*Laun.* Why, I tell thee, I care not, though hee burne himselfe in Love. If thou wilt goe with me to the Ale-house: if not, thou art an Hebrew, a Jew, and not worth the name of a Christian. 52

*Spec.* Why?

*Laun.* Because thou hast not so much charity in thee as to goe to the Ale<sup>1</sup> with a Christian: Wilt thou goe?

*Spec.* At thy service. <sup>1 ale-house</sup>  
*Exeunt.*

### *Scæna Sexta.*

[*The same. The Duke's palace.*]

*Enter Protheus solus.*

*Pro.* To leave my *Julia*; shall I be forsworne?  
To love faire *Silvia*; shall I be forsworne?

40. *that that: that—2-4F.*

To wrong my friend, I shall be much forsworne.  
 And ev'n that Powre which gave me first my oath  
 Provokes me to this three-fold perjurie.  
 Love bad mee sweare, and Love bids me for-sweare;  
 O sweet-suggesting Love, if thou hast sin'd,  
 Teach me (thy tempted subject) to excuse it. 10  
 At first I did adore a twinkling Starre,  
 But now I worship a celestiall Sunne:  
 Un-heedfull vowes may heedfully be broken,  
 And he wants wit, that wants resolved will,  
 To learne his wit, t'exchange the bad for better;  
 Fie, fie, unreverend tongue, to call her bad,  
 Whose sovereignty so oft thou hast preferd,  
 With twenty thousand soule-confirming oathes.  
 I cannot leave to love; and yet I doe:  
 But there I leave to love, where I should love. 20  
*Julia* I loose, and *Valentine* I loose,  
 If I keepe them, I needs must loose my selfe:  
 If I loose them, thus finde I by their losse,  
 For *Valentine*, my selfe: for *Julia*, *Silvia*.  
 I to my selfe am deerer then a friend,  
 For Love is still most precious in it selfe,  
 And *Silvia* (witnessse heaven that made her faire)  
 Shewes *Julia* but a swarthy Ethiopie.  
 I will forget that *Julia* is alive,  
 Remembring that my Love to her is dead. 30  
 And *Valentine* Ile hold an Enemy,  
 Ayming at *Silvia* as a sweeter friend.  
 I cannot now prove constant to my selfe,  
 Without some treachery us'd to *Valentine*.  
 This night he meaneth with a Corded-ladder  
 To climbe celestiall *Silvia's* chamber window,  
 My selfe in counsaile his competitor.  
 Now presently Ile give her father notice

Of their<sup>r</sup> disguising and pretended flight:  
 Who (all inrag'd) will banish *Valentine*: 40  
 For *Thurio* he intenda shall wed his daughter,  
 But *Valentine* being gon,<sup>s</sup> Ile quickly crosse  
 By some<sup>s</sup> alie tricke, blunt *Thurio's* dull proceeding.  
*Love* lend me wings, to make my purpose swift  
 As thou hast lent me wit, to plot this drift.

*Exit.*

*Scena septima.*

[*Verona. Julia's house.*]

*Enter Julia and Lucetta.*

*Jul.* Counsaile, *Lucetta*, gentle girle assist me,  
 And ev'n in kinde love, I doe conjure thee,  
 Who are the Table wherein all my thoughts  
 Are visibly Character'd, and engrav'd,  
 To lesson me, and tell me some good meane  
 How with my honour I may undertake  
 A journey to my loving *Protheus*.

*Luc.* Alas, the way is wearisome and long. 10

*Jul.* A true-devoted Pilgrime is not weary  
 To measure Kingdomes with his feeble steps,  
 Much lesse shall she that hath Loves wings to flie,  
 And when the flight is made to one so deere,  
 Of such divine perfection as Sir *Protheus*.

*Luc.* Better forbear, till *Protheus* make returne.

*Jul.* Oh, know'st thou not, his looks are my soules  
 food? |

Pitty the dearth that I have pined in,  
 By longing for that food so long a time.  
 Didst thou but know the inly touch of Love, 20  
 Thou wouldst as soone goe kindle fire with snow  
 As seeke to quench the fire of Love with words.

## II. vii. 21-52] THE TWO GENTLEMEN

*Luc.* I doe not seeke to quench your Loves hot fire,  
But qualifie the fires extreame rage,  
Lest it should burne above the bounds of reason.

*Jul.* The more thou dam'st it up, the more it burnes:  
The Current that with gentle murmur glides  
(Thou know'st) being stop'd, impatiently doth rage:  
But when his faire course is not hindered,  
He makes sweet musicke with th'enameld stones, 30  
Giving a gentle kisse to every sedge  
He over-taketh in his pilgrimage.  
And so by many winding nookes he straiues  
With willing sport to the wilde Ocean.  
Then let me goe, and hinder not my course:  
Ile be as patient as a gentle streame,  
And make a pastime of each weary step,  
Till the last step have brought me to my Love,  
And there Ile rest, as after much turmoile  
A blessed soule doth in *Elizium*. 40

*Luc.* But in what habit will you goe along?

*Jul.* Not like a woman, for I would prevent  
The loose encounters of lascivious men:  
Gentle *Lucetta*, fit me with such weedes  
As may besecme some well reputed Page.

*Luc.* Why then your Ladiship must cut your haire.

*Jul.* No girle, Ile knit it up in silken strings,  
With twentie od-conceited true-love knots:  
To be fantastique, may become a youth  
Of greater time then I shall shew to be. 50

*Luc.* What fashion (Madam) shall I make your breeches? |

*Jul.* That fits as well, as tell me (good my Lord)  
What compasse will you weare your Farthingale?  
Why ev'n what fashion thou best likes (*Lucetta*.)

54. *likes: likest—Porz.*



*Luc.* You must needs have them with a cod-peece (Madam) |

*Jul.* Out, out, (*Lucetta*) that wilbe illfavourd.

*Luc.* A round hose (Madam) now's not worth a pin  
Unlesse you have a cod-peece to stick pins on.

*Jul.* *Lucetta*, as thou lov'st me let me have  
What thou think'st meet, and is most mannerly. 60  
But tell me (wench) how will the world repute me  
For undertaking so unstaide a journey?  
I feare me it will make me scandaliz'd.

*Luc.* If you thinke so, then stay at home, and go not.

*Jul.* Nay, that I will not.

*Luc.* Then never dreame on Infamy, but go:  
If *Protheus* like your journey, when you come,  
No matter who's displeas'd, when you are gone:  
I feare me he will scarce be pleas'd with all.

*Jul.* That is the least (*Lucetta*) of my feare: 70  
A thousand oathes, an Ocean of his teares,  
And instances of infinite of Love,  
Warrant me welcome to my *Protheus*.

*Luc.* All these are servants to deceitfull men.

*Jul.* Base men, that use them to so base effect;  
But truer starres did governe *Protheus* birth,  
His words are bonds, his oathes are oracles,  
His love sincere, his thoughts immaculate,  
His teares, pure messengers, sent from his heart,  
His heart, as far from fraud, as heaven from earth. 80

*Luc.* Pray heav'n he prove so when you come to him.

*Jul.* Now, as thou lov'st me, do him not that wrong,  
To beare a hard opinion of his truth:  
Onely deserve my love, by loving him,  
And presently goe with me to my chamber  
To take a note of what I stand in need of,  
To furnish me upon my longing journey:

1f. vii. 86--III. i. 21] THE TWO GENTLEMEN

All that is mine I leave at thy dispose,  
 My goods, my Lands, my reputation,  
 Onely, in lieu thereof, dispatch me hence: 90  
 Come; answere not: but to it presently,  
 I am impatient of my tarriance.

*Exeunt.*

*Actus Tertius, Scena Prima.*

[*Milan. The Duke's palace.*]

*Enter Duke, Tburio, Proteus, Valentine,  
 Launce, Speed.*

*Duke.* Sir *Tburio*, give us leave (I pray) a while,  
 We have some secrets to confer about. [*Exit Tbu.*]  
 Now tell me *Proteus*, what's your will with me?

*Pro.* My gracious Lord, that which I wold discover  
 The Law of friendship bids me to conceale,  
 But when I call to minde your gracious favours  
 Done to me (undeserving as I am) 10  
 My dutie pricks me on to utter that  
 Which else, no worldly good should draw from me:  
 Know (worthy Prince) Sir *Valentine* my friend  
 This night intends to steale away your daughter:  
 My selfe am one made privy to the plot.  
 I know you have determin'd to bestow her  
 On *Tburio*, whom your gentle daughter hates,  
 And should she thus be stolne away from you,  
 It would be much vexation to your age.  
 Thus (for my duties sake) I rather chose 20  
 To crosse my friend in his intended drift,  
 Then (by concealing it) heap on your head  
 A pack of sorrowes, which would presse you downe  
 (Being unprevented) to your timelesse grave.

9. your: your-2-4F.

*Duke. Proteus*, I thank thee for thine honest care,  
 Which to requite, command me while I live.  
 This love of theirs, my selfe have often seene,  
 Happly when they have judg'd me fast asleepe,  
 And oftentimes have purpos'd to forbid  
*Sir Valentine* her companie, and my Court. 30  
 But fearing lest my jealous ayme might erre,  
 And so (unworthily) disgrace the man  
 (A rashnesse that I ever yet have shun'd)  
 I gave him gentle lookes, thereby to finde  
 That which thy selfe hast now disclos'd to me.  
 And that thou maist perceive my feare of this,  
 Knowing that tender youth is soone suggested,<sup>1</sup>  
 I nightly lodge her in an upper Towre, <sup>1</sup> tempted  
 The key whereof, my selfe have ever kept:  
 And thence she cannot be convay'd away. 40

*Pro.* Know (noble Lord) they have devis'd a meane  
 How he her chamber-window will ascend,  
 And with a Corded-ladder fetch her downe:  
 For which, the youthfull Lover now is gone,  
 And this way comes he with it presently.  
 Where (if it please you) you may intercept him.  
 But (good my Lord) doe it so cunningly  
 That my discovery be not aimed at:  
 For, love of you, not hate unto my friend,  
 Hath made me publisher of this pretence. 50

*Duke.* Upon mine Honor, he shall never know  
 That I had any light from thee of this.

*Pro.* Adiew, my Lord, *Sir Valentine* is comming.  
 [Exit.]

[Enter Valentine.]

*Duke.* *Sir Valentine*, whether away so fast?

*Val.* Please it your Grace, there is a Messenger

That stayes to beare my Letters to my friends,  
And I am going to deliver them.

*Duk.* Be they of much import?

*Val.* The tenure of them doth but signifie  
My health, and happy being at your Court. 60

*Duk.* Nay then no matter: stay with me a while,  
I am to breake with thee of some affaires  
That touch me neere; wherein thou must be secret.  
'Tis not unknown to thee, that I have sought  
To match my friend Sir *Thurio*, to my daughter.

*Val.* I know it well (my Lord) and sure the Match  
Were rich and honourable: besides, the gentleman  
Is full of Vertue, Bounty, Worth, and Qualities  
Beseeming such a Wife, as your faire daughter:  
Cannot your Grace win her to fancie him? 70

*Duk.* No, trust me, She is peevish, sullen, froward,  
Prowd, disobedient, stubborne, lacking duty,  
Neither regarding that she is my childe,  
Nor fearing me, as if I were her father:  
And may I say to thee, this pride of hers —  
(Upon advice) hath drawne my love from her,  
And where I thought the remnant of mine age  
Should have beene cherish'd by her child-like dutie,  
I now am full resolv'd to take a wife,  
And turne her out, to who will take her in: 80  
Then let her beauty be her wedding dowre:  
For me, and my possessions she esteemes not.

*Val.* What would your Grace have me to do in this?

*Duk.* There is a Lady in *Verona* heere  
Whom I affect: but she is nice, and coy,  
And naught esteemes my aged eloquence.  
Now therefore would I have thee to my Tutor

(For long ago I have forgot to court,  
 Besides the fashion of the time is chang'd)  
 How, and which way I may bestow my selfe 90  
 To be regarded in her sun-bright eye.

*Val.* Win her with gifts, if she respect not words,  
 Dumb Jewels often in their silent kinde  
 More then quicke words, doe move a womans minde.

*Duk.* But she did scorne a present that I sent her,

*Val.* A woman sometime scorns what best contents her.

Send her another: never give her ore,  
 For scorne at first, makes after-love the more.  
 If she doe frowne, 'tis not in hate of you,  
 But rather to beget more love in you. 100  
 If she doe chide, 'tis not to have you gone,  
 For why, the fooles are mad, if left alone.  
 Take no repulse, what ever she doth say,  
 For, get you gon, she doth not meane away.  
 Flatter, and praise, commend, extoll their graces:  
 Though nere so blacke, say they have Angells faces,  
 That man that hath a tongue, I say is no man,  
 If with his tongue he cannot win a woman.

*Duk.* But she I meane, is promis'd by her friends  
 Unto a youthfull Gentleman of worth, 110  
 And kept severely from resort of men,  
 That no man hath accesse by day to her.

*Val.* Why then I would resort to her by night.

*Duk.* I, but the doores be lockt, and keyes kept safe,  
 That no man hath recourse to her by night.

*Val.* What lets<sup>1</sup> but one may enter at her window?

*Duk.* Her chamber is aloft, far from the ground,  
 And built so shelving, that one cannot climbe it  
 Without apparant hazard of his life. <sup>1</sup> binders

*Val.* Why then a Ladder quaintly made of Cords  
 To cast up, with a paire of anchoring hookes, 121

### III. i. 119-147] THE TWO GENTLEMEN

Would serve to scale another *Hero's* towre,  
So bold *Leander* would adventure it.

*Duk.* Now as thou art a Gentleman of blood  
Advise me, where I may have such a Ladder.

*Val.* When would you use it? pray sir, tell me that.

*Duk.* This very night; for Love is like a childe  
That longs for every thing that he can come by.

*Val.* By seaven a clock, ile get you such a Ladder.

*Duk.* But harke thee: I will goe to her alone, 130  
How shall I best convey the Ladder thither?

*Val.* It will be light (my Lord) that you may beare it  
Under a cloake, that is of any length.

*Duk.* A cloake as long as thine will serve the turne?

*Val.* I my good Lord.

*Duk.* Then let me see thy cloake,  
Ile get me one of such another length.

*Val.* Why any cloake will serve the turn (my Lord)

*Duk.* How shall I fashion me to weare a cloake?  
I pray thee let me feele thy cloake upon me. 140

What Letter is this same? what's here? to *Silvia*?

And heere an Engine fit for my proceeding,

Ile be so bold to breake the scale for once. [*Reads.*]

*My thoughts do harbour with my Silvia nightly,  
And slaves they are to me, that send them flying.  
Oh, could their Master come, and goe as lightly,  
Himselfe would lodge, where (senceles) they are lying.  
My Herald Thoughts, in thy pure bosome rest-them,  
While I (their King) that thither them importune  
Doe curse the grace, that with such grace bath blest  
them, | 150  
Because my selfe doe want my servants fortune.*

149. *thither*: hither—GLOBE.

*I curse my selfe, for they are sent by me,  
That they should harbour where their Lord should  
be. |*

What's here? *Silvia*, this night I will enfranchise thee.  
'Tis so: and heere's the Ladder for the purpose.  
Why *Phaeton* (for thou art *Merops* sonne)  
Wilt thou aspire to guide the heavenly Car?  
And with thy daring folly burne the world?  
Wilt thou reach stars, because they shine on thee?  
Goe base Intruder, over-weening Slave, 160  
Bestow thy fawning smiles on equall mates,  
And thinke my patience, (more then thy desert)  
Is priviledge for thy departure hence.  
Thanke me for this, more then for all the favors  
Which (all too-much) I have bestowed on thee.  
But if thou linger in my Territories  
Longer then swiftest expedition  
Will give thee time to leave our royall Court,  
By heaven, my wrath shall farre exceed the love  
I ever bore my daughter, or thy selfe. 170  
Be gone, I will not heare thy vaine excuse,  
But as thou lov'st thy life, make speed from hence.

[Exit.]

*Val.* And why not death, rather then living torment?  
To die, is to be banisht from my selfe,  
And *Silvia* is my selfe: banish'd from her  
Is selfe from selfe. A deadly banishment:  
What light, is light, if *Silvia* be not seene?  
What joy is joy, if *Silvia* be not by?  
Unlesse it be to thinke that she is by  
And feed upon the shadow of perfection. 180

153. *should be*: would be-2-4F.

### III. i. 178-208] THE TWO GENTLEMEN

Except I be by *Silvia* in the night,  
 There is no musicke in the Nightingale.  
 Unlesse I looke on *Silvia* in the day,  
 There is no day for me to looke upon.  
 Shee is my essence, and I leave to be;  
 If I be not by her faire influence  
 Foster'd, illumin'd, cherish'd, kept alive.  
 I flie not death, to flie his deadly doome,  
 Tarry I heere, I but attend on death,  
 But flie I hence, I flie away from life.

190

[*Enter Proteus and Launce.*]

*Pro.* Run (boy) run, run, and seeke him out.

*Lau.* So-hough, Soa hough——

*Pro.* What seest thou?

*Lau.* Him we goe to finde,

There's not a haire on's head, but t'is a *Valentine*.

*Pro.* *Valentine*?

*Val.* No.

*Pro.* Who then? his Spirit?

*Val.* Neither,

*Pro.* What then?

200

*Val.* Nothing.

*Lau.* Can nothing speake? Master, shall I strike?

*Pro.* Who wouldst thou strike?

*Lau.* Nothing.

*Pro.* Villaine, forbear.

*Lau.* Why Sir, Ile strike nothing: I pray you.

*Pro.* Sirha, I say forbear: friend *Valentine*, a word.

*Val.* My cares are stopt, & cannot hear good newes,  
 So much of bad already hath possesst them.

*Pro.* Then in dumbe silence will I bury mine, 210  
 For they are harsh, un-tuncable, and bad.



*Val.* Is *Silvia* dead?

*Pro.* No, *Valentine*.

*Val.* No *Valentine* indeed, for sacred *Silvia*,  
Hath she forsworne me?

*Pro.* No, *Valentine*.

*Val.* No *Valentine*, if *Silvia* have forsworne me.  
What is your newes?

*Lau.* Sir, there is a proclamation, that you are vanished. |

*Pro.* That thou art banish'd: oh that's the newes,  
From hence, from *Silvia*, and from me thy friend. 221

*Val.* Oh, I have fed upon this woe already,  
And now excesse of it will make me surfet.  
Doth *Silvia* know that I am banish'd?

*Pro.* I, I: and she hath offered to the doome  
(Which un-reverst stands in effectuall force)  
A Sea of melting pearle, which some call teares;  
Those at her fathers churlish secte she tenderd,  
With them upon her knees, her humble selfe,  
Wringing her hands, whose whitenes so became them,  
As if but now they waxed pale for woe: 231  
But neither bended knees, pure hands held up,  
Sad sighes, deepe grones, nor silver-shedding teares  
Could penetrate her uncompassionate Sire;  
But *Valentine*, if he be tane, must die.  
Besides, her intercession chaf'd him so,  
When she for thy repeale was suppliant,  
That to close prison he commanded her,  
With many bitter threats of biding there.

*Val.* No more: unles the next word that thou speak'st  
Have some malignant power upon my life: 241  
If so: I pray thee breath it in mine care,  
As ending Antheme of my endlesse dolor.

*Pro.* Cease to lament for that thou canst not helpe,

### III. i. 242-274] THE TWO GENTLEMEN

And study helpe for that which thou lament'st,  
 Time is the Nurse, and breeder of all good;  
 Here, if thou stay, thou canst not see thy love:  
 Besides, thy staying will abridge thy life:  
 Hope is a lovers staffe, walke hence with that  
 And manage it, against despairing thoughts: 250  
 Thy letters may be here, though thou art hence,  
 Which, being writ to me, shall be deliver'd  
 Even in the milke-white bosome of thy Love.  
 The time now serves not to expostulate,  
 Come, Ile convey thee through the City-gate.  
 And ere I part with thee, confer at large  
 Of all that may concerne thy Love-affaires:  
 As thou lov'st *Silvia* (though not for thy selfe)  
 Regard thy danger, and along with me. 259

*Val.* I pray thee *Launce*, and if thou seest my Boy  
 Bid him make haste, and meet me at the North-gate.

*Pro.* Goe sirha, finde him out: Come *Valentine*.

*Val.* Oh my deere *Silvia*; haplesse *Valentine*.

[*Exeunt Val. and Pro.*]

*Launce.* I am but a foole, looke you, and yet I have  
 the wit to thinke my Master is a kinde of a knave: but  
 that's all one, if he be but one knave: He lives not now  
 that knowes me to be in love, yet I am in love, but a  
 Teeme of horse shall not plucke that from me: nor who  
 'tis I love: and yet 'tis a woman; but what woman, I  
 will not tell my selfe: and yet 'tis a Milke-maid: yet 'tis  
 not a maid: for shee hath had Gossips: yet 'tis a maid,  
 for she is her Masters maid, and serves for wages. Shee  
 hath more qualities then a Water-Spaniell, which is  
 much in a bare Christian: [*Pulling out a paper.*] Heere  
 is the Cate-log of her | Condition. *Inprimis.* Shee can

fetch and carry: why | a horse can doe no more; nay,  
 a horse cannot fetch, but | onely carry, therefore is shee  
 better then a Jade. *Item.* | She can milke, looke you,  
 a sweet vertue in a maid with | cleane hands. 279

[*Enter Speed.*]

*Speed.* How now Signior *Launce*? what newes with  
 your Mastership?

*La.* With my Mastership? why, it is at Sea:

*Sp.* Well, your old vice still: mistake the word: what  
 newes then in your paper?

*La.* The black'st newes that ever thou heard'st.

*Sp.* Why man? how blacke?

*La.* Why, as blacke as Inke.

*Sp.* Let me read them?

*La.* Fie on thee Jolt-head, thou canst not read.

*Sp.* Thou lyest: I can. 290

*La.* I will try thee: tell me this: who begot thee?

*Sp.* Marry, the son of my Grand-father.

*La.* Oh illiterate loyterer; it was the sonne of thy  
 Grand-mother: this proves that thou canst not read.

*Sp.* Come foole, come: try me in thy paper.

*La.* There: and S. *Nicholas* be thy speed.

*Sp.* [*Reads*] Inprimis she can milke.

*La.* I that she can.

*Sp.* Item, she brewes good Ale. 299

*La.* And thereof comes the proverbe: (*Blessing of  
 your heart, you brew good Ale.*)

*Sp.* Item, she can sowe.

*La.* That's as much as to say (*Can she so?*)

*Sp.* Item she can knit.

282. *Mastership*: master's ship—THEOBALD.

297. *Inprimis*: Imprimis—3-4F.

### III. i. 311-346] THE TWO GENTLEMEN

*La.* What neede a man care for a stock with a wench,  
When she can knit him a stocke?

*Sp.* Item, she can wash and scoure.

*La.* A speciall vertue: for then shee neede not be  
wash'd, and scowr'd.

*Sp.* Item, she can spin. 310

*La.* Then may I set the world on wheelles, when she  
can spin for her living.

*Sp.* Item, she hath many namelesse vertues.

*La.* That's as much as to say *Bastard-vertues*: that  
indeede know not their fathers; and therefore have no  
names.

*Sp.* Here follow her vices.

*La.* Close at the heeles of her vertues.

*Sp.* Item, shee is not to be fasting in respect of her  
breath. 320

*La.* Well: that fault may be mended with a break-  
fast: read on.

*Sp.* Item, she hath a sweet mouth.

*La.* That makes amends for her soure breath.

*Sp.* Item, she doth talke in her sleepe.

*La.* It's no matter for that; so shee sleepe not in her  
talke.

*Sp.* Item, she is slow in words.

*La.* Oh villaine, that set this downe among her vices;  
To be slow in words, is a womans onely vertue: 330  
I pray thee out with't, and place it for her chiefe vertue

*Sp.* Item, she is proud.

*La.* Out with that too:

It was *Eyes* legacie, and cannot be t'ane from her.

*Sp.* Item, she hath no teeth.

*La.* I care not for that neither: because I love crusts.

319. *be fasting*: be kissed fasting—Rowe.

*Sp.* Item, she is curst.

*La.* Well: the best is, she hath no teeth to bite.

*Sp.* Item, she will often praise her liquor. 339

*La.* If her liquor be good, she shall: if she will not, I will; for good things should be praised.

*Sp.* Item, she is too liberall.

*La.* Of her tongue she cannot; for that's writ downe she is slow of: of her purse, shee shall not, for that ile keepe shut: Now, of another thing shee may, and that cannot I helpe. Well, proceede.

*Sp.* Item, shee hath more haire then wit, and more faults then haire, and more wealth then faults.

*La.* Stop there: Ile have her: she was mine, and not mine, twice or thrice in that last Article: rehearse that once more. 351

*Sp.* Item, she hath more haire then wit.

*La.* More haire then wit: it may be ile prove it: The cover of the salt, hides the salt, and therefore it is more then the salt; the haire that covers the wit, is more then the wit; for the greater hides the lesse: What's next?

*Sp.* And more faults then haire.

*La.* That's monstrous: oh that that were out.

*Sp.* And more wealth then faults. 360

*La.* Why that word makes the faults gracious: Well, ile have her: and if it be a match, as nothing is impossible.

*Sp.* What then?

*La.* Why then, will I tell thee, that thy Master staies for thee at the *North gate*.

*Sp.* For me?

*La.* For thee? I, who art thou? he hath staid for a better man then thee.

*Sp.* And must I goe to him? 370

### III. i. 387–ii. 19] THE TWO GENTLEMEN

*La.* Thou must run to him; for thou hast staid so long, that going will scarce serve the turne.

*Sp.* Why didst not tell me sooner? 'pox of your love Letters.

*La.* Now will he be swing'd for reading my Letter; An unmannerly slave, that will thrust himselfe into secrets: He after, to rejoyce in the boyes correction. *Exeunt.*

#### *Scena Secunda.*

[*The same. The Duke's palace.*]

*Enter Duke, Thurio, Proteus.*

*Du.* Sir *Thurio*, feare not, but that she will love you Now *Valentine* is banish'd from her sight.

*Tb.* Since his exile she hath despis'd me most, Forsworne my company, and rail'd at me, That I am desperate of obtaining her.

*Du.* This weake impresse of Love, is as a figure Trenched<sup>1</sup> in ice, which with an houres heate <sup>1 carved</sup> Dissolves to water, and doth loose his forme. 10 A little time will melt her frozen thoughts, And worthlesse *Valentine* shall be forgot.

[*Enter Proteus.*]

How now sir *Proteus*, is your countriman (According to our Proclamation) gon?

*Pro.* Gon, my good Lord.

*Du.* My daughter takes his going grievously?

*Pro.* A little time (my Lord) will kill that griefe.

*Du.* So I beleeve: but *Thurio* thinkes not so:

*Proteus*, the good conceit<sup>2</sup> I hold of thee, <sup>2 opinion</sup> (For thou hast showne some signe of good desert) 20 Makes me the better to confer with thee.

*Pro.* Longer then I prove loyall to your Grace,  
Let me not live, to looke upon your Grace.

*Du.* Thou know'st how willingly, I would effect  
The match betweene sir *Tburio*, and my daughter?

*Pro.* I doe my Lord.

*Du.* And also, I thinke, thou art not ignorant  
How she opposes her against my will?

*Pro.* She did my Lord, when *Valentine* was here.

*Du.* I, and perversly, she perseveres so: 30  
What might we doe to make the girle forget  
The love of *Valentine*, and love sir *Tburio*?

*Pro.* The best way is, to slander *Valentine*,  
With falsehood, cowardize, and poore discent:  
Three things, that women highly hold in hate.

*Du.* I, but she'll thinke, that it is spoke in hate.

*Pro.* I, if his enemy deliver it.  
Therefore it must with circumstance be spoken  
By one, whom she esteemeth as his friend.

*Du.* Then you must undertake to slander him. 40

•*Pro.* And that (my Lord) I shall be loath to doe:  
'Tis an ill office for a Gentleman,  
Especially against his very friend.

*Du.* Where your good word cannot advantage him,  
Your slander never can endamage him;  
Therefore the office is indifferent,  
Being intreated to it by your friend.

*Pro.* You have prevail'd (my Lord) if I can doe it  
By ought that I can speake in his dispraise,  
She shall not long continue love to him: 50  
But say this weede her love from *Valentine*,  
It followes not that she will love sir *Tburio*.

*Tb.* Therefore, as you unwind her love from him;  
Least it should ravell, and be good to none,  
You must provide to bottome it on me:

### III. ii. 54-87] THE TWO GENTLEMEN

Which must be done, by praising me as much  
As you, in worth dispraise, sir *Valentine*.

*Du.* And *Protheus*, we dare trust you in this kinde,  
Because we know (on *Valentines* report)

You are already loves firme votary, 60

And cannot soone revolt, and change your minde.

Upon this warrant, shall you have accesse,

Where you, with *Silvia*, may conferre at large.

For she is lumpish, heavy, mellancholly,

And (for your friends sake) will be glad of you;

Where you may temper her, by your perswasion,

To hate yong *Valentine*, and love my friend.

*Pro.* As much as I can doe, I will effect:

But you sir *Thurio*, are not sharpe enough: 69

You must lay Lime,<sup>1</sup> to tangle her desires <sup>1</sup> *bird-lime*

By walefull Sonnets, whose composed Rimes

Should be full fraught with serviceable vowes.

*Du.* I, much is the force of heaven-bred Poesie.

*Pro.* Say that upon the altar of her beauty

You sacrifice your teares, your sighes, your heart:

Write till your inke be dry; and with your teares

Moist it againe: and frame some feeling line,

That may discover such integrity:

For *Orpheus* Lute, was strung with Poets sinewes,

Whose golden touch could soften steele and stoncs; 80

Make Tygers tame, and huge *Leviathans*

Forsake unfounded deepes, to dance on Sands.

After your dire-lamenting Elegies,

Visit by night your Ladies chamber-window

With some sweet Consort; To their Instruments

Tune a deploring dumpe:<sup>2</sup> the nights dead silence

Will well become such sweet complaining grievance:

This, or else nothing, will inherit her. <sup>2</sup> *slow.dance-tune*

73. new l. at much—POPE.

85. Consort: concert—HAMMER.



*Du.* This discipline, shoves thou hast bin in love.

*Tb.* And thy advice, this night, ile put in practise:  
Therefore, sweet *Protheus*, my direction-giver, 91  
Lead us into the City presently

To sort<sup>1</sup> some Gentlemen, well skil'd in Musicke.  
I have a Sonnet, that will serve the turne <sup>1</sup>*pick out*  
To give the on-set to thy good advise.

*Du.* About it Gentlemen.

*Pro.* We'll wait upon your Grace, till after Supper,  
And afterward determine our proceedings.

*Du.* Even now about it, I will pardon you. *Exeunt.*

*Actus Quartus. Scœna Prima.*

[*The frontiers of Mantua. A forest.*]

*Enter Valentine, Speed, and certaine Out-lawes.*

1. *Out-l.* Fellowes, stand fast: I see a passenger.

2. *Out.* If there be ten, shrinke not, but down with 'em.

[*Enter Valentine and Speed.*]

3. *Out.* Stand sir, and throw us that you have about' ye.  
If not: we'll make you sit, and rifle you.

*Sp.* Sir we are undone; these are the Villaines  
That all the Travailers doe feare so much.

*Val.* My friends.

1. *Out.* That's not so, sir: we are your enemies. 10

2. *Out.* Peace: we'll heare him.

3. *Out.* I by my beard will we: for he is a proper man.

*Val.* Then know that I have little wealth to loose;  
A man I am, cross'd with adversitie:  
My riches, are these poore habiliments,  
Of which, if you should here disfurnish me,  
You take the sum and substance that I have.

2. *Out.* Whether travell you?

*Val.* To *Verona*.

1. *Out.* Whence came you?

20

*Val.* From *Millaine*.

3. *Out.* Have you long sojourn'd there?

*Val.* Some sixteene moneths, and longer might have staid, |

If crooked fortune had not thwarted me.

1. *Out.* What, were you banish'd thence?

*Val.* I was.

2. *Out.* For what offence?

*Val.* For that which now torments me to rehearse;  
I kil'd a man, whose death I much repent,  
But yet I slew him manfully, in fight, 30  
Without false vantage, or base treachery.

1. *Out.* Why nere repent it, if it were done so;  
But were you banisht for so small a fault?

*Val.* I was, and held me glad of such a doome.

2. *Out.* Have you the Tongues?

*Val.* My youthfull travaile, therein made me happy,  
Or else I often had beene often miserable. —

3. *Out.* By the bare scalpe of *Robin Hoods* fat Fryer,  
This fellow were a King, for our wilde faction.

1. *Out.* We'll have him: Sirs, a word.

40

*Sp.* Master, be one of them:

It's an honourable kinde of theevery.

*Val.* Peace villaine.

2. *Out.* Tell us this: have you any thing to take to?

*Val.* Nothing but my fortune.

3. *Out.* Know then, that some of us are Gentlemen,  
Such as the fury of ungovern'd youth  
Thrust from the company of awfull men.

37. *often miserable: often out—2-4F.*

My selfe was from *Verona* banished,  
 For practising to steale away a Lady, 50  
 And heire and Neece, alide unto the Duke.

2. *Out.* And I from *Mantua*, for a Gentleman,  
 Who, in my moode, I stab'd unto the heart.

1. *Out.* And I, for such like petty crimes as these.  
 But to the purpose: for we cite our faults,  
 That they may hold excus'd our lawlesse lives;  
 And partly seeing you are beautifide  
 With goodly shape; and by your owne report,  
 A Linguist, and a man of such perfection,  
 As we doe in our quality much want. 60

2. *Out.* I'deede because you are a banish'd man,  
 Therefore, above the rest, we parley to you:  
 Are you content to be our Generall?  
 To make a vertue of necessity,  
 And live as we doe in this wilderness?

3. *Out.* What saist thou? wilt thou be of our consort?<sup>1</sup>  
 Say I, and be the captaine of us all: <sup>1 band</sup>  
 We'll doe thee homage, and be rul'd by thee,  
 Love thee, as our Commander, and our King.

1. *Out.* But if thou scorne our curtesie, thou dyest.

2. *Out.* Thou shalt not live, to brag what we have of-  
 fer'd. | 71

*Val.* I take your offer, and will live with you,  
 Provided that you do no outrages  
 On silly women, or poore passengers.

3. *Out.* No, we detest such vile base practises.  
 Come, goe with us, we'll bring thee to our Crewes,  
 And show thee all the Treasure we have got;  
 Which, with our selves, all rest at thy dispose. *Exeunt.*

51. *Neece:* DEAR-THROBALD.

*Scœna Secunda.*

[*Milan. Outside the Duke's palace, under Silvia's chamber.*]

*Enter Proteus, Thurio, Julia, Host, Musitian, Silvia.*

*Pro.* Already have I bin false to *Valentine*,  
And now I must be as unjust to *Thurio*,  
Under the colour of commending him,  
I have accesse my owne love to prefer.  
But *Silvia* is too faire, too true, too holy,  
To be corrupted with my worthless guifts;  
When I protest true loyalty to her,  
She twits me with my falsehood to my friend;      10  
When to her beauty I commend my vows,  
She bids me thinke how I have bin forsworne  
In breaking faith with *Julia*, whom I lov'd;  
And notwithstanding all her sodaine quips,  
The least whereof would quell a lovers hope:  
Yet (*Spaniel-like*) the more she spurnes my love,  
The more it growes, and fawneth on her still;  
But here comes *Thurio*; now must we to her window,  
And give some evening Musique to her care.      19

[*Enter Thurio and Musicians.*]

*Tb.* How now, sir *Proteus*, are you crept before us?

*Pro.* I gentle *Thurio*, for you know that love  
Will creepe in service, where it cannot goe.

*Tb.* I, but I hope, Sir, that you love not here.

*Pro.* Sir, but I doe: or else I would be hence.

*Tb.* Who, *Silvia*?

*Pro.* I, *Silvia*, for your sake.

*Tb.* I thanke you for your owne: Now Gentlemen  
Let's tune: and t o o it lustily a while.

[*Enter, at a distance, Host, and Julia in boy's clothes.*]

*Ho.* Now, my yong guest; me thinks your' allycholly;  
I pray you why is it? 30

*Ju.* Marry (mine *Host*) because I cannot be merry.

*Ho.* Come, we'll have you merry: ile bring you where  
you shall heare Musique, and see the Gentleman that  
you ask'd for.

*Ju.* But shall I heare him speake.

*Ho.* I that you shall.

*Ju.* That will be Musique. [Music plays.]

*Ho.* Harke, harke.

*Ju.* Is he among these?

*Ho.* I: but peace, let's heare'm. 40

*Song. Who is Silvia? what is she?*

*That all our Swaines commend her?*

*Holy, faire, and wise is she,*

*The heaven such grace did lend her,  
that she might admired be.*

*Is she kinde as she is faire?*

*For beauty lives with kindnesse:*

*Love doth to her eyes repaire,*

*To helpe him of his blindnesse:*

*And being help'd, inhabits there. 50*

*Then to Silvia, let us sing,*

*That Silvia is excelling;*

*She excels each mortall thing*

*Upon the dull earth dwelling.*

*To her let us Garlands bring.*

*Ho.* How now? are you sadder then you were before;  
How doe you, man? the Musicke likes you not.

*Ju.* You mistake: the Musitian likes me not.

IV. ii. 58-87]. THE TWO GENTLEMEN

*Ho.* Why, my pretty youth?

*Ju.* He plaies false (father.) 60

*Ho.* How, out of tune on the strings.

*Ju.* Not so: but yet

So false that he grieves my very heart-strings.

*Ho.* You have a quicke care.

*Ju.* I, I would I were deafe: it makes me have a slow heart. |

*Ho.* I perceiue you delight not in Musique.

*Ju.* Not a whit, when it jars so.

*Ho.* Harke, what fine change is in the Musique.

*Ju.* I: that change is the spight. 69

*Ho.* You would have them alwaies play but one thing.

*Ju.* I would alwaies have one play but one thing.

But Host, doth this Sir *Protheus*, that we talke on,  
Often resort unto this Gentlewoman?

*Ho.* I tell you what *Launce* his man told me,  
He lov'd her out of all nicke.<sup>1</sup> <sup>1 tally</sup>

*Ju.* Where is *Launce*?

*Ho.* Gone to seeke his dog, which to morrow, by his  
Masters command, hee must carry for a present to his  
Lady.

*Ju.* Peace, stand aside, the company parts. 80

*Pro.* Sir *Thurio*, feare not you, I will so pleade,  
That you shall say, my cunning drift excels.

*Tb.* Where meete we?

*Pro.* At Saint *Gregories* well.

*Tb.* Farewell.

[*Exeunt Thu. and Musicians. Enter Silvia above.*]

*Pro.* Madam: good ev'n to your Ladiship.

*Sil.* I thanke you for your Musique (Gentlemen)  
Who is that that spake?

*Pro.* One (Lady) if you knew his pure hearts truth,  
You would quickly learne to know him by his voice. 90

*Sil.* Sir *Protheus*, as I take it.

*Pro.* Sir *Protheus* (gentle Lady) and your Servant.

*Sil.* What's your will?

*Pro.* That I may compasse yours.

*Sil.* You have your wish: my will is even this,  
That presently you hie you home to bed:

Thou subtile, perjur'd, false, disloyall man:

Think'st thou I am so shallow, so conceitlesse,

To be seduced by thy flattery,

That has't deceiv'd so many with thy vowes? 100

Returne, returne and make thy love amends:

For me (by this pale queene of night I sweare)

I am so farre from granting thy request,

That I despise thee, for thy wrongfull suite;

And by and by intend to chide my selfe,

Even for this time I spend in talking to thee.

*Pro.* I grant (sweet love) that I did love a Lady,  
But she is dead.

*Ju.* [*Aside*] 'Twere false, if I should speake it;  
For I am sure she is not buried. 110

*Sil.* Say that she be: yet *Valentine* thy friend

Survives; to whom (thy selfe art witnesse)

I am betroth'd; and art thou not asham'd

To wrong him, with thy importunacy?

*Pro.* I likewise heare that *Valentine* is dead.

*Sil.* And so suppose am I; for in her grave  
Assure thy selfe, my love is buried.

*Pro.* Sweet Lady, let me rake it from the earth.

*Sil.* Goe to thy Ladies grave and call hers thence,  
Or at the least, in hers, sepulcher thine. 120

*Ju.* [*Aside*] He heard not that.

#### IV. ii. 120—iii. 2] THE TWO GENTLEMEN

*Pro.* Madam: if your heart be so obdurate:  
 Vouchsafe me yet your Picture for my love,  
 The Picture that is hanging in your chamber:  
 To that ile speake, to that ile sigh and weepe:  
 For since the substance of your perfect selfe  
 Is else devoted, I am but a shadow;  
 And to your shadow, will I make true love.

*Jul.* [*Aside*] If'twere a substance you would sure  
 deceive it, |  
 And make it but a shadow, as I am. 139

*Sil.* I am very loath to be your Idoll Sir;  
 But, since your falsehood shall become you well  
 To worship shadowes, and adore false shapes,  
 Send to me in the morning, and ile send it:  
 And so, good rest.

*Pro.* As wretches have ore-night  
 That wait for execution in the morne.

[*Exeunt Pro. and Sil. severally.*]

*Jul.* Host, will you goe?

*Ho.* By my hallidome, I was fast asleepe.

*Jul.* Pray you, where lies Sir *Protheus*? 140

*Ho.* Marry, at my house:  
 Trust me, I thinke 'tis almost day.

*Jul.* Not so: but it hath bin the longest night  
 That ere I watch'd, and the most heaviest. [*Exeunt.*]

#### *Scæna Tertia.*

[*The same.*]

*Enter Eglamore, Silvia.*

*Eg.* This is the houre that Madam *Silvia*  
 Entreated me to call, and know her minde:



Ther's some great matter she'ld employ me in.  
Madam, Madam.

[*Enter Silvia above.*]

*Sil.* Who calls?

*Eg.* Your servant, and your friend;  
One that attends your Ladships command.

*Sil.* Sir *Eglamore*, a thousand times good morrow.

*Eg.* As many (worthy Lady) to your selfe: 11  
According to your Ladships impose,  
I am thus early come, to know what service  
It is your pleasure to command me in.

*Sil.* Oh *Eglamoure*, thou art a Gentleman:  
Thinke not I flatter (for I sweare I doe not)  
Valiant, wise, remorse-full, well accomplish'd.  
Thou art not ignorant what deere good will  
I beare unto the banish'd *Valentine*:  
Nor how my father would enforce me marry 20  
*Vaine Thurio* (whom my very soule abhor'd.)  
Thy selfe hast lov'd, and I have heard thee say  
No grieve did ever come so neere thy heart,  
As when thy Lady, and thy true-love dide,  
Upon whose Grave thou vow'dst pure chastitie:  
*Sir Eglamoure*: I would to *Valentine*  
To *Mantua*, where I heare, he makes abroad;  
And for the waies are dangerous to passe,  
I doe desire thy worthy company,  
Upon whose faith and honor, I repose. 30  
Urge not my fathers anger (*Eglamoure*)  
But thinke upon my grieve (a Ladies grieve)  
And on the justice of my flying hence,  
To keepe me from a most unholy match,

21. *abbor'd*: abhors—HANMER.

IV. iii. 31-iv. 10] THE TWO GENTLEMEN

Which heaven and fortune still rewards with plagues.

I doe desire thee, even from a heart

As full of sorrowes, as the Sea of sands,

To beare me company, and goe with me:

If not, to hide what I have said to thee,

That I may venture to depart alone.

40

*Egl.* Madam, I pittie much your grievances,

Which, since I know they vertuously are plac'd,

I give consent to goe along with you,

Wreaking as little what betideth me,

As much, I wish all good befortune you.

When will you goe?

*Sil.* This evening comming.

*Eg.* Where shall I meete you?

*Sil.* At *Frier Patrickes* Cell,

Where I intend holy Confession.

50

*Eg.* I will not faile your Ladiship:

Good morrow (gentle Lady.)

*Sil.* Good morrow, kinde Sir *Eglamoure*. *Exeunt.*

*Scena Quarta.*

[*The same.*]

*Enter Launce, Proteus, Julia, Silvia.*

*Laun.* When a mans servant shall play the Curre with him (looke you) it goes hard: one that I brought up of a puppy: one that I sav'd from drowning, when three or foure of his blinde brothers and sisters went to it: I have taught him (even as one would say precisely, thus I would teach a dog) I was sent to deliver him, as a present to Mistris *Silvia*, from my Master; and I came no sooner into the dyning-chamber, but he steps me to her

44. *Wreaking: Recking-Porr.*

Trencher, and steales her Capons-leg: O, 'tis a foule thing, when a Cur cannot keepe himselfe in all companies: I would have (as one should say) one that takes upon him to be a dog indeeds, to be, as it were, a dog at all things. If I had not had more wit then he, to take a fault upon me that he did, I thinke verily hee had bin hang'd for't: sure as I live he had suffer'd for't: you shall judge: Hee thrusts me himselfe into the company of three or foure gentleman-like-dogs, under the Dukes table: hee had not bin there (blesse the marke) a pissing while, but all the chamber smelt him: out with the dog (saies one) what cur is that (saies another) whip him out (saies the third) hang him up (saies the Duke.) I having bin acquainted with the smell before, knew it was Crab; and goes me to the fellow that whips the dogges: friend (quoth I) you meane to whip the dog: I marry doe I (quoth he) you doe him the more wrong (quoth I) 'twas I did the thing you wot of: he makes me no more adoe, but whips me out of the chamber: how many Masters would doe this for his Servant? nay, ile be sworne I have sat in the stockes, for puddings he hath stolne, otherwise he had bin executed: I have stood on the Pillorie for Geese he hath kil'd, otherwise he had sufferd for't: thou think'st not of this now: nay, I remember the tricke you serv'd me, when I tooke my leave of Madam *Silvia*: did not I bid thee still marke me, and doe as I do; when did'st thou see me heave up my leg, and make water against a Gentlewomans farthingale? did'st thou ever see me doe such a tricke?

[*Enter Proteus and Julia.*]

*Pro.* *Sebastian* is thy name: I like thee well, 40  
And will imploy thee in some service presently.

*Ju.* In what you please, ile doe what I can.

IV. iv. 47-78] THE TWO GENTLEMEN

*Pro.* I hope thou wilt.

[*To Launce*] How now you whor-son pezant,  
Where have you bin these two dayes loytering?

*La.* Marry Sir, I carried M<sup>is</sup>tris *Silvia* the dogge you  
bad me.

*Pro.* And what saies she to my little Jewell?

*La.* Marry she saies your dog was a cur, and tels you  
currish thanks is good enough for such a present. 50

*Pro.* But she receiv'd my dog?

*La.* No indeede did she not:

Here have I brought him backe againe.

*Pro.* What, didst thou offer her this from me?

*La.* I Sir, the other Squirrill was stolne from me  
By the Hangmans boyes in the market place,  
And then I offer'd her mine owne, who is a dog  
As big as ten of yours, & therefore the guift the greater.

*Pro.* Goe, get thee hence, and finde my dog againe,  
Or nere returne againe into my sight. 60

Away, I say: stayest thou to vexe me here;

[*Exit Launce.*]

A Slave, that still an end,<sup>1</sup> turnes me to shame:

*Sebastian*, I have entertained thee, <sup>1</sup> *endlessly*

Partly that I have neede of such a youth,

That can with some discretion doe my businesse:

For 'tis no trusting to yond foolish Lowt;

But chiefly, for thy face, and thy behaviour,

Which (if my Augury deceive me not)

Witnesse good bringing up, fortune, and truth:

Therefore know thee, for this I entertaine thee. 70

Go presently, and take this Ring with thee,

Deliver it to Madam *Silvia*;

She lov'd me well, deliver'd it to me.

56. *Hangman*: hangman-SINGERS.

70. *thou*: thou-2-4F.

*Jul.* It seemes you lov'd not her, not leave her token:  
She is dead belike?

*Pro.* Not so: I thinke she lives.

*Jul.* Alas.

*Pro.* Why do'st thou cry alas?

*Jul.* I cannot choose but pitty her.

*Pro.* Wherefore should'st thou pitty her? 80

*Jul.* Because, me thinkes that she lov'd you as well

As you doe love your Lady *Silvia*:

She dreames on him, that has forgot her love,

You doate on her, that cares not for your love.

'Tis pitty Love, should be so contrary:

And thinking on it, makes me cry alas.

*Pro.* Well: give her that Ring, and therewithall

This Letter: that's her chamber: Tell my Lady,

I claime the promise for her heavenly Picture:

Your message done, hye home unto my chamber, 90

Where thou shalt finde me sad, and solitarie. [*Exit.*]

*Jul.* How many women would doe such a message?

Alas poore *Protheus*, thou hast entertain'd

A Foxe, to be the Shepheard of thy Lambs;

Alas, poore foole, why doe I pitty him

That with his very heart despiseth me?

Because he loves her, he despiseth me,

Because I love him, I must pitty him.

This Ring I gave him, when he parted from me,

To binde him to remember my good will: 100

And now am I (unhappy Messenger)

To plead for that, which I would not obtaine;

To carry that, which I would have refus'd;

To praise his faith, which I would have disprais'd.

I am my Masters true confirmed Love,

74. not leave: to leave-2-4F. 78-9. Why .. choose: 1 l.-HANMER.

79-80. but pitty .. pitty her: 1 l.-HANMER.

IV. iv. 109-138] THE TWO GENTLEMEN

But cannot be true servant to my Master,  
 Unless I prove false traitor to my selfe.  
 Yet will I woe for him, but yet so coldly,  
 As (heaven it knowes) I would not have him speed.

[*Enter Silvia attended.*]

Gentlewoman, good day: I pray you be my meane  
 To bring me where to speake with Madam *Silvia*.

*Sil.* What would you with her, if that I be she?

*Jul.* If you be she, I doe intreat your patience 113  
 To heare me speake the message I am sent on.

*Sil.* From whom?

*Jul.* From my Master, Sir *Protheus*, Madam.

*Sil.* Oh: he sends you for a Picture?

*Jul.* I, Madam.

*Sil.* *Ursula*, bring my Picture there, e  
 Goe, give your Master this: tell him from me, 120  
 One *Julia*, that his changing thoughts forget  
 Would better fit his Chamber, then this Shadow.

*Jul.* Madam, please you peruse this Letter; "  
 Pardon me (Madam) I have unadvis'd  
 Deliver'd you a paper that I should not;  
 This is the Letter to your Ladiship.

*Sil.* I pray thee let me looke on that againe.

*Jul.* It may not be: good Madam pardon me.

*Sil.* There, hold:  
 I will not looke upon your Masters lines: 130  
 I know they are stuff with protestations,  
 And full of new-found oathes, which he will breake  
 As easily as I doe teare his paper.

*Jul.* Madam, he sends your Ladiship this Ring.

*Sil.* The more shame for him, that he sends it me;

108. woo: woo (wooe)—2-4F.

For I have heard him say a thousand times,  
His *Julia* gave it him, at his departure:  
Though his false finger have prophan'd the Ring,  
Mine shall not doe his *Julia* so much wrong.

*Jul.* She thanks you. 140

*Sil.* What sai'st thou?

*Jul.* I thanke you Madam, that you tender<sup>1</sup> her:  
Poore Gentlewoman, my Master wrongs her much.

*Sil.* Do'st thou know her? <sup>1 consider</sup>

*Jul.* Almost as well as I doe know my selfe.  
To thinke upon her woes, I doe protest  
That I have wept a hundred severall times.

*Sil.* Belike she thinks that *Protheus* hath forsook her?

*Jul.* I thinke she doth: and that's her cause of sorrow.

*Sil.* Is she not passing faire? 150

*Jul.* She hath bin fairer (*Madam*) then she is,  
When she did thinke my Master lov'd her well;  
She, in my judgement, was as faire as you.  
But since she did neglect her looking-glasse,  
And threw her Sun-expelling Masque away,  
The ayre hath starv'd the roses in her cheekes,  
And pinch'd the lilly-tincture of her face,  
That now she is become as blacke as I.

*Sil.* How tall was she?

*Jul.* About my stature: for at *Pentecost*, 160  
When all our Pageants of delight were plaid,  
Our youth got me to play the womans part,  
And I was trim'd in *Madam Julias* gowne,  
Which served me as fit, by all mens judgements,  
As if the garment had bin made for me:  
Therefore I know she is about my height,  
And at that time I made her weepe a good,<sup>2</sup> <sup>2 in earnest</sup>  
For I did play a lamentable part.  
(*Madam*) 'twas *Ariadne*, passioning

IV. iv. 173-204] THE TWO GENTLEMEN

For *Thesus* perjury, and unjust flight; 170  
Which I so lively acted with my teares:  
That my poore Mistris moved therewithall,  
Wept bitterly: and would I might be dead,  
If I in thought felt not her very sorrow.

*Sil.* She is beholding to thee (gentle youth)  
Alas (poore Lady) desolate, and left;  
I weepe my selfe to thinke upon thy words:  
Here youth: there is my purse; I give thee this  
For thy sweet Mistrissake, because thou lov'st her. Fare-  
well. | [*Exit Silvia, with attendants.*]

*Jul.* And she shall thanke you for't, if ere you know  
her. | 180

A vertuous gentlewoman, milde, and beautifull.  
I hope my Masters suit will be but cold,  
Since she respects my Mistris love so much.  
Alas, how love can trifle with it selfe:  
Here is her Picture: let me see, I thinke  
If I had such a Tyre,<sup>1</sup> this face of mine <sup>1</sup> *head-dress*  
Were full as lovely, as is this of hers;  
And yet the Painter flatter'd her a little,  
Unlesse I flatter with my selfe too much.  
Her haire is *Aburne*, mine is perfect *Yellow*; 190  
If that be all the difference in his love,  
He get me such a coulour'd Perrywig:  
Her eyes are grey as glasse, and so are mine:  
I, but her fore-head's low, and mine's as high:  
What should it be that he respects in her,  
But I can make respective in my selfe?  
If this fond Love, were not a blinded god.  
Come shadow, come, and take this shadow up,  
For 'tis thy rivall: O thou sencelesse forme,  
Thou shalt be worship'd, kiss'd, lov'd, and ador'd;

179. Farewell: 1 l.-2-4F.



# OF VERONA

[IV. iv. 205—V. ii. 2

And were there sence in his Idolatry, 201  
 My substance should be statue<sup>d</sup> in thy stead. <sup>1</sup> *image*  
 Ile use thee kindly, for thy Mistris sake  
 That us'd me so: or else by *Yove*, I vow,  
 I should have scratch'd out your unseeing eyes,  
 To make my Master out of love with thee. *Exeunt.*

## *Actus Quintus. Scœna Prima.*

[*Milan. An abbey.*]

*Enter Eglamoure, Silvia.*

*Egl.* The Sun begins to guild the westerne skie,  
 And now it is about the very houre  
 That *Silvia*, at Fryer *Patrick's* Cell should meet me,  
 She will not faile; for Lovers breake not houres,  
 Unlesse it be to come before their time,  
 So much they spur their expedition.  
 See where she comes: Lady a happy evening.

[*Enter Silvia.*]

*Sil.* Amen, Amen: goe on (good *Eglamoure*) 10  
 Out at the Posterne by the Abbey wall;  
 I feare I am attended by some Spies.

*Egl.* Feare not: the Forrest is not three leagues off,  
 If we recover that, we are sure enough. *Exeunt.*

## *Scœna Secunda.*

[*The same. The Duke's palace.*]

*Enter Thurio, Proteus, Julia, Duke.*

*Tb.* Sir *Proteus*, what saies *Silvia* to my suit?

*Pro.* Oh Sir, I finde her milder then she was,

And yet she takes exceptions at your person.

*Tbu.* What? that my leg is too long?

*Pro.* No, that it is too little.

*Tbu.* Ile weare a Boote, to make it somewhat rounder. |

*Pro.* [*Jul. aside*] But love will not be spurd to what it loathes. |

*Tbu.* What saies she to my face? 10

*Pro.* She saies it is a faire one.

*Tbu.* Nay then the wanton lyes: my face is blacke.

*Pro.* But Pearles are faire; and the old saying is, Blacke men are Pearles, in beauteous Ladies eyes.

*Tbu.* [*Jul. aside*] 'Tis true, such Pearles as put out Ladies eyes, |

For I had rather winke, then looke on them.

*Tbu.* How likes she my discourse?

*Pro.* Ill, when you talke of war.

*Tbu.* But well, when I discourse of love and peace.

*Jul.* [*Aside*] But better indeede, when you hold you peace. | 20

*Tbu.* What sayes she to my valour?

*Pro.* Oh Sir, she makes no doubt of that.

*Jul.* [*Aside*] She needes not, when she knowes it cowardize. |

*Tbu.* What saies she to my birth?

*Pro.* That you are well deriv'd.

*Jul.* [*Aside*] True: from a Gentleman, to a foole.

*Tbu.* Considers she my Possessions?

*Pro.* Oh, I: and pitties them.

*Tbu.* Wherefore?

*Jul.* [*Aside*] That such an Asse should owe<sup>1</sup> them.

*Pro.* That they are out by Lease. <sup>1 own</sup> 31

*Jul.* Here comes the Duke.

[Enter Duke.]

*Du.* How now sir *Proteus*; how now *Thurio*?  
Which of you saw *Eglamour* of late?

*Thu.* Not I.

*Pro.* Nor I.

*Du.* Saw you my daughter?

*Pro.* Neither.

*Du.* Why then

She's fled unto that pezzant, *Valentine*; 40

And *Eglamour* is in her Company:

'Tis true: for *Frier Laurence* met them both

As he, in penance wander'd through the Forrest:

Him he knew well: and guesd that it was she,

But being mask'd, he was not sure of it.

Besides she did intend Confession

At *Patrick's* Cell this even, and there she was not.

These likelihoods confirme her flight from hence;

Therefore I pray you stand, not to discourse,

But mount you presently, and meete with me 50

Upon the rising of the Mountaine foote

That leads toward *Mantua*, whether they are fled:

Dispatch (sweet Gentlemen) and follow me.

*Thu.* Why this it is, to be a peevish Girle,

That flies her fortune when it followes her:

He after; more to be reveng'd on *Eglamour*,

Then for the love of reck-lesse *Silvia*.

*Pro.* And I will follow, more for *Silva's* love

Then hate of *Eglamour* that goes with her. 59

*Jul.* And I will follow, more to crosse that love

Then hate for *Silvia*, that is gone for love. *Exeunt.*

34. *new Eglamour*: saw Sir Eglamour-3-4F.

V. iii. 1-iv. 5] THE TWO GENTLEMEN

*Scena Tertia.*

[*The frontiers of Mantua. The forest.*]

*Silvia, Out-lawes.*

1. *Out.* Come, come be patient:  
We must bring you to our Captaine.

*Sil.* A thousand more mischances then this one  
Have learn'd me how to brooke this patiently.

2 *Out.* Come, bring her away.

1 *Out.* Where is the Gentleman that was with her?

3 *Out.* Being nimble footed, he hath out-run us.  
But *Moyes* and *Valerius* follow him: 10

Goe thou with her to the West end of the wood,  
There is our Captaine: Wee'll follow him that's fled,  
The Thicket is beset, he cannot scape.

1 *Out.* Come, I must bring you to our Captains cave.  
Feare not: he beares an honourable minde,  
And will not use a woman lawlesly.

*Sil.* O *Valentine*: this I endure for thee.

*Exeunt.*

*Scoena Quarta.*

[*Another part of the forest.*]

*Enter Valentine, Protheus, Silvia, Julia, Duke, Thurio,*  
*Out-lawes.*

*Val.* How use doth breed a habit in a man?  
This shadowy desert, unfrequented woods  
I better brooke then flourishing peopled Townes:  
Here can I sit alone, un-scene of any,  
And to the Nightingales complaining Notes

3-4. be .. Captaines: 1 l.-Pore.

# OF VERONA

[V. iv. 6-33]

Tune my distrestes, and record<sup>1</sup> my woes. <sup>1</sup> sing  
 O thou that dost inhabit in my brest, 10  
 Leave not the Mansion so long<sup>2</sup> Tenant-lesse,  
 Lest growing ruinous, the building fall,  
 And leave no memory of what it was,  
 Repaire me, with thy presence, *Silvia*:  
 Thou gentle Nymph, cherish thy for-lorne swaine.  
 What hallowing, and what stir is this to day?  
 These are my mates, that make their wills their Law,  
 Have some unhappy passenger in chace;  
 They love me well: yet I have much to doe  
 To keepe them from uncivill outrages. 20  
 Withdraw thee *Valentine*: who's this comes heere?

[*Enter Proteus, Silvia, and Julia.*]

*Pro.* Madam, this service I have done for you  
 (Though you respect not aught your servant doth;  
 To hazard life, and reskew you from him,  
 That would have forc'd your honour, and your love,  
 Vouchsafe me for my meed, but one faire looke:  
 (A smaller boone then this I cannot beg,  
 And lesse then this, I am sure you cannot give.)

*Val.* [*Aside*] How like a dreame is this? I see, and  
 heare: |

Love, lend me patience to forbear a while. 30

*Sil.* O miserable, unhappy that I am.

*Pro.* Unhappy were you (Madam) ere I came:  
 But by my comming, I have made you happy.

*Sil.* By thy approach thou mak'st me most unhappy.

*Jul.* [*Aside*] And me, when he approacheth to your  
 presence. |

*Sil.* Had I beene ceazed by a hungry Lion,

9. *distrestes*: distresses—2-4F.

V. iv. 34-63] THE TWO GENTLEMEN

I would have beene a 'break-fast to the Beast,  
 Rather then have false *Protheus* rescue me:  
 Oh heaven be judge how I love *Valentine*,  
 Whose life's as tender to me as my soule, 40  
 And full as much (for more there cannot be)  
 I doe detest false perjur'd *Protheus*:  
 Therefore be gone, sollicit me no more.

*Pro.* What dangerous action, stood it next to death  
 Would I not undergoe, for one calme looke:  
 Oh 'tis the curse in Love, and still approv'd  
 When women cannot love, where they're belov'd.

*Sil.* When *Protheus* cannot love, where he's belov'd:  
 Read over *Julia's* heart, (thy first best Love)  
 For whose deare sake, thou didst then rend thy faith 50  
 Into a thousand oathes; and all those oathes,  
 Descended into perjury, to love me,  
 Thou hast no faith left now, unlesse thou'dst two,  
 And that's farre worse then none: better have none  
 Then plurall faith, which is too much by one:  
 Thou Counterfeyt, to thy true friend.

*Pro.* In Love,  
 Who respects friend?

*Sil.* All men but *Protheus*.

*Pro.* Nay, if the gentle spirit of moving words 60  
 Can no way change you to a milder forme;  
 Ile wooe you like a Souldier, at armes end,  
 And love you 'gainst the nature of Love: force ye.

*Sil.* Oh heaven.

*Pro.* Ile force thee yeeld to my desire.

*Val.* Ruffian: let goe that rude uncivill touch,  
 Thou friend of an ill fashion.

*Pro.* *Valentine*.

*Val.* Thou common friend, that's without faith or love,  
 For such is a friend now: treacherous man, 70

Thou hast beguil'd my hopes; nought but mine eye  
 Could have perswaded me: now I dare not say  
 I have one friend alive; thou wouldst disprove me:  
 Who should be trusted, when ones right hand  
 Is perjur'd to the bosome? *Prothens*  
 I am sorry I must never trust thee more,  
 But count the world a stranger for thy sake:  
 The private wound is deepest: oh time, most accurst:  
 'Mongst all foes that a friend should be the worst?

*Pro.* My shame and guilt confounds me: 80  
 Forgive me *Valentine*: if hearty sorrow  
 Be a sufficient Ransome for offence,  
 I tender't heere: I doe as truely suffer,  
 As ere I did commit.

*Val.* Then I am paid:  
 And once againe, I doe receive thee honest;  
 Who by Repentance is not satisfied,  
 Is nor of heaven, nor earth; for these are pleas'd:  
 By Penitence th'Eternalls wrath's appeas'd:  
 And that my love may appeare plaine and free, 90  
 All that was mine, in *Silvia*, I give thee.

*Jul.* Oh me unhappy. [Swoons.]

*Pro.* Looke to the Boy.

*Val.* Why, Boy?

Why was: how now? what's the matter? look up: speak.

*Jul.* O good sir, my master charg'd me to deliver a ring  
 to Madam *Silvia*: which (out of my neglect) was never  
 done. |

*Pro.* Where is that ring? boy?

*Jul.* Heere 'tis: this is it.

*Pro.* How? let me see. 100

Why this is the ring I gave to *Julia*.

*Jul.* Oh, cry you mercy sir, I have mistooke:  
 This is the ring you sent to *Silvia*.

V. iv. 96-124] THE TWO GENTLEMEN

*Pro.* But how cam'st thou by this ring? at my depart  
I gave this unto *Julia*.

*Jul.* And *Julia* her selfe did give it me,  
And *Julia* her selfe hath brought it hither.

*Pro.* How? *Julia*?

*Jul.* Behold her, that gave ayme to all thy oathes,  
And entertain'd 'em deepely in her heart. 110

How oft hast thou with perjury cleft the roote?

Oh *Protheus*, let this habit make thee blush.

Be thou asham'd that I have tooke upon me,

Such an immodest rayment; if shame live

In a disguise of love?

It is the lesser blot modesty findes,

Women to change their shapes, then men their minds.

*Pro.* Then men their minds? tis true: oh heven, were  
man |

But Constant, he were perfect; that one error 119

Fils him with faults: makes him run through all th'sins;

Inconstancy falls-off, ere it begins:

What is in *Silvia's* face, but I may spie

More fresh in *Julia's*, with a constant eye?

*Val.* Come, come: a hand from either:

Let me be blest to make this happy close:

'Twere pittie two such friends should be long foes.

*Pro.* Beare witnes (heaven) I have my wish for ever.

*Jul.* And I mine.

[Enter Outlaws with Duke and Thurio.]

*Out-l.* A prize: a prize: a prize.

*Val.* Forbeare, forbeare I say: It is my Lord the Duke.  
Your Grace is welcome to a man disgrac'd, 121  
Banished *Valentine*.

*Duke.* Sir *Valentine*?



*Thu.* Yonder is *Silvia*: and *Silvia's* mine.

*Val.* *Thuris* give backe; or else embrace thy death:  
Come not within the measure<sup>1</sup> of my wrath: <sup>1</sup> reach  
Doe not name *Silvia* thine: if once againe,  
*Veron*, shall not hold thee: heere she stands,  
Take but possession of her, with a Touch:  
I dare thee, but to breath upon my Love. 140

*Thur.* Sir *Valentine*, I care not for her, I:  
I hold him but a foole that will endanger  
His Body, for a Girle that loves him not:  
I censure her not, and therefore she is thine.

*Duke.* The more degenerate and base art thou  
To make such ineanes<sup>2</sup> for her, as thou hast done,  
And leave her on such slight conditions. <sup>2</sup> efforts  
Now, by the honor of my Ancestry,  
I doe applaud thy spirit, *Valentine*,  
And thinke thee worthy of an Emperesse love: 150  
Know then, I heere forget all former greefes,  
Cancell all grudge, repeale thee home againe,  
Plead a new state in thy un-rival'd merit,  
To which I thus subscribe: Sir *Valentine*,  
Thou art a Gentleman, and well deriv'd,  
Take thou thy *Silvia*, for thou hast deserv'd her.

*Val.* I thank your Grace, the gift hath made me happy:  
I now beseech you (for your daughters sake)  
To grant one Boone that I shall aske of you. 159

*Duke.* I grant it (for thine owne) what ere it be.

*Val.* These banish'd men, that I have kept withall,  
Are men endu'd with worthy qualities:  
Forgive them what they have committed here,  
And let them be recall'd from their Exile:  
They are reformed, civill, full of good,  
And fit for great employment (worthy Lord.)

*Duke.* Thou hast prevaild, I pardon them and thee:

## V. iv. 159-173] GENTLEMEN OF VERONA

Dispose of them, as thou knowest their deserts.  
Come, let us goe, we will include all jarres,  
With Triumphes, Mirth, and rare solemnity. 170

*Val.* And as we walke along, I dare be bold  
With our discourse, to make your Grace to smile.  
What thinke you of this Page (my Lord?)

*Duke.* I think the Boy hath grace in him, he blushes.

*Val.* I warrant you (my Lord) more grace, then Boy.

*Duke.* What meane you by that saying?

*Val.* Please you, Ile tell you, as we passe along,  
That you will wonder what hath fortun'd:  
Come *Protheus*, 'tis your pennance, but to heare  
The story of your Loves discovered. 180  
That done, our day of marriage shall be yours,  
One Feast, one house, one mutuall happinesse. *Exeunt.*

### The names of all the Actors.

*Duke; Father to Silvia.*

*Valentine.* } *the two Gentlemen.*  
*Protheus.* }

*Antonio; father to Protheus.*

*Thurio; a foolish rswall to Valentine.*

*Eglamour; Agent for Silvia in her escape.*

*Host; where Julia lodges.*

*Out-lawes with Valentine.*

*Speed; a clownish servant to Valentine.*

*Launce; the like to Protheus.*

*Pantbion; servant to Antonio.*

*Julia; beloved of Protheus.*

*Silvia; beloved of Valentine.*

*Lucetta; waighting-woman to Julia.*

FINIS.

# **THE MERRY WIVES OF WINDSOR**

**First printed in Quartos, 1602, 1619**

**The First Folio, 1623, gives a better and fuller  
text, supplying acts and scenes  
missing in the Quartos**



## INTRODUCTION

### ARGUMENT OF THE PLAY

**T**HE MERRY WIVES OF WINDSOR' is a broad comedy of contrivance and characterization.

Mistress Ford and Mistress Page, two worthy matrons of Windsor, are simultaneously besieged by the former companion of Prince Hal (now Henry IV), Sir John Falstaff.

He writes each a love-letter (Act II), which they compare and find similar in tenor. They thereupon plot to make sport of the doughty knight as well as bring him to shame. Mistress Ford makes an appointment with him, which appointment is also heard of by her husband, who does not know it to be a jest.

In Act III the two women plan to have a basket of soiled linen in readiness to hide Falstaff, under the pretense that Ford is at hand. The knight keeps his appointment, and the jest turns to earnest when the suspicious husband really arrives. Falstaff is carried out safely in the basket and dumped into the river. Shortly afterward, he receives invitation for a second interview with Mistress Ford.

This he follows up also, in Act IV, and again is surprised by Ford. The basket is sent down as before; and while Ford is going through it, Falstaff escapes disguised as a woman. Ford and Page are then told the secret of the pranks played upon Fal-

## THE MERRY WIVES OF WINDSOR

staff, and a final one is prepared, with their approval, for a night in Windsor Park.

In Act V Falstaff is sent to the park disguised under a buck's head, where he is set upon by pretended fairies and burned with tapers. The two 'merry wives' and their husbands then reveal themselves to their victim, upbraid him for his amorous schemes, and pardon him.

A secondary episode of the play likewise culminates here. Anne Page, daughter of Mr. and Mistress Page, has had four suitors, of whom her father has favoured one, her mother another, and herself a third. Anne utilizes this night masquerade, despite counter-schemes, to marry the man of her choice.

### SOURCES

The plot is Shakespeare's own, although it contains situations which were current in other stories of the time. Two Italian stories have come to light, in 'Il Tredecì Piacevoli Notti' of Strapola, which resemble 'Merry Wives' only in the baffling of suspicious husbands. A similar incident is recorded in the tale of 'Two Lovers of Pisa,' in Tarlton's 'Newes out of Purgatorie' (1590), which was probably founded on the Italian tales, and which resembles 'Merry Wives' even more nearly in containing three fruitless appointments made by a lover who comes to grief through unwittingly telling the husband of his plan. But even though Shakespeare may have been indebted for his leading chain of episodes to this or other stories, the machinery of his plot, the development of character, and the interweaving of the love-affairs of Anne Page with the main story are certainly his own.

The play is a comedy of contemporary society, written, according to generally accepted tradition, upon

## INTRODUCTION

the command of Queen Elizabeth, who 'was so well pleased with that admirable character of Falstaff, in the two parts of "Henry IV," that she commanded him [Shakespeare] to continue it for one play more, and to show him in love.' A further account states that the playwright was obliged to complete his play in a fortnight. It shows evidence of having been written in haste, while the title-page of the 1602 edition (see Early Editions) lends weight to the statement that it ~~was~~ a special product for the queen.

### DURATION OF THE ACTION

Various Shakespearian editors have devoted many pages to solving the time element in this play, where a confusion of mornings and evenings may be traced to two causes: (1) the haste of its first production, and (2) its compression for stage purposes. The three interviews of Falstaff with Mistress Ford do not read chronologically, and are further confused by the interjection of scenes relating to Anne Page's suitors. It seems evident, without attempt at analysis here, that the action is limited to four days; and by changing three clashing references it can be reduced to three, which was probably the dramatist's intention.

The period of action follows the career of Falstaff after he has parted company with Henry IV, and belongs to the early years of that monarch's reign. Its context and local colouring, however, make it coincident with Elizabeth's time.

### DATE OF COMPOSITION

The date of 'Merry Wives of Windsor' readily falls between 1598 and 1602. The latter date is fixed by the appearance of the play in an imperfect Quarto edi-

**Merry Wives E**

## THE MERRY WIVES OF WINDSOR

tion. The former date is indicated by the facts (1) that Meres does not mention it in his *'Palladis Tamia'* of the same year—an omission which would hardly have occurred if the play had been known; and (2) *'Merry Wives'* follows the two parts of *'Henry IV.'* which were produced about 1597. In the epilogue to the second part of *'Henry IV.'* the promise was made that Falstaff should appear in *'Henry V.'* (1599). It is plausible, therefore, that Shakespeare wrote *'Merry Wives'* to please the queen in the latter part of 1598, and that, having done so, he lost interest in Falstaff, and contented himself with narrating his death in *'Henry V.'*

*'Merry Wives'* was probably written and produced in 1598. A garbled copy taken from notes was printed in the Quarto of 1602. And the play was evidently revised and improved in 1603, when James I succeeded Elizabeth on the throne; for the later or Folio text refers to the 'king' where the Quarto refers to the 'council,' and the Folio alone has a fine passage in the fairy scene alluding to Windsor and the Order of the Garter, which seems to bear special reference to the sitting of the court at Windsor in 1603, when Shakespeare's friend Southampton, as well as Prince Arthur, was made Knight of the Garter.

Another bit of internal evidence bears on the traditional enemy of Shakespeare, Sir Thomas Lucy. It is said that the poet caricatured him in Justice Shallow. Lucy died in 1600, and the revised text published after his death introduces a close allusion to him in the opening scene. A coat of arms bearing a 'dozen white luces' (or fish) is spoken of as belonging to the justice's family, whereas Lucy's own coat bore three luces.



## INTRODUCTION

### EARLY EDITIONS

The first printing of 'Merry Wives of Windsor' was made in a Quarto edition of 1602, which bore the following title-page: .

'A most pleasaunt and excellent conceited Comedie, of Syr John Falstaffe, and the merrie Wivves of Windsor. Entermixed with sundrie variable and pleasing humors, of Syr Hugh, the Welch Knight, Justice Shallow, and his wise Cousin, M. Slender. With the swaggering vaine of Auncient Pistoll, and Corporal Nym. By William Shakespeare. As it hath bene divers times acted by the right Honorable my lord Chamberlaines servants. Both before her Majestie, and else-where. London Printed by T. C. for Arthur Johnson, and are to be sold at his shop in Powles Church-yard, at the signe of the Flower de Leuse and the Crowne. 1602.'

This Quarto was reprinted by the same bookseller in 1619.

\*The First Folio version of the play (1623) places it third in the book, under the division of comedies. Here it is more than double the length of the previous Quarto versions, and supplies the acts and scenes, but does not append the names of the characters, as is the case with the two preceding plays.

The Quartos are so brief and imperfect as to lead to the belief that they are pirated versions taken from shorthand notes at a performance, or from an actor's manual. The trustworthy text is that of the First Folio, which is fairly correct, the Quartos giving little aid in supplying emendations.



**THE MERRY WIVES OF  
WINDSOR**

## [DRAMATIC PERSONÆ

SIR JOHN FALSTAFF.

FENTON, *a gentleman.*

SHALLOW, *a country justice.*

SLENDER, *cousin to Shallow.*

FORD, } *two gentlemen dwelling at Windsor.*  
PAGE, }

WILLIAM PAGE, *a boy, son to Page.*

SIR HUGH EVANS, *a Welsh parson.*

DOCTOR CAIUS, *a French physician.*

Host of the Garter Inn.

BARDOLPH, }  
PISTOL, } *sharpers attending on Falstaff.*  
NYM, }

ROBIN, *page to Falstaff.*

SIMPLE, *servant to Slender.*

RUGBY, *servant to Doctor Caius.*

MISTRESS FORD.

MISTRESS PAGE.

ANNE PAGE, *her daughter.*

MISTRESS QUICKLY, *servant to Doctor Caius.*

Servants to Page, Ford, &c.

SCENE: *Windsor, and the neighbourhood.]*

# THE MERRY WIVES OF WINDSOR

*Actus primus, Scena prima.*

[*Windsor. Before Page's house.*]

*Enter Justice Shallow, Slender, Sir Hugh Evans, Master Page, Falstoffs, Bardolph, Nym, Pistoll, Anne Page, Mistress Ford, Mistress Page, Simple.*

*Shallow.*

SIR *Hugh*, perswade me not: I will make a Star-Chamber matter of it, if hee were twenty Sir *John Falstoffs*, he shall not abuse *Robert Shallow* Esquire.

*Slen.* In the County of *Glocester*, Justice of Peace and Coram. | 10

*Shal.* I (*Cosen Slender*) and *Cust-alorum*.

*Slen.* I, and *Rato lorum* too; and a Gentleman borne (*Master Parson*) who writes himselfe *Armigero*, in any Bill, Warrant, Quittance, or Obligation, *Armigero*.

*Shal.* I that I doe, and have done any time these three hundred yeeres.

*Slen.* All his successors (gone before him) hath don't: and all his Ancestors (that come after him) may: they may give the dozen white *Luces* in their Coate.

*Sbal.* It is an olde Coate. 20

*Evans.* The dozen white Lowses doe become an old Coat well: it agrees well passant: It is a familiar beast to man, and signifies Love.

*Sbal.* The Luse is the fresh-fish, the salt-fish, is an old Coate.

*Slen.* I may quarter (Coz).

*Sbal.* You may, by marrying.

*Evans.* It is marring indeed, if he quarter it.

*Sbal.* Not a whit. 29

*Evans.* Yes per-lady: if he ha's a quarter of your coat, there is but three Skirts for your selfe, in my simple conjectures; but that is all one: if Sir *John Falstaffe* have committed disparagements unto you, I am of the Church and will be glad to do my benevolence, to make attone-ments and compromises betweene you.

*Sbal.* The Councell shall heare it, it is a Riot.

*Evans.* It is not meet the Councell heare a Riot: there is no feare of Got in a Riot: The Councell (looke you) shall desire to heare the feare of Got, and not to heare a Riot: take your viza-ments in that. 40

*Sbal.* Ha; o' my life, if I were yong againe, the sword should end it.

*Evans.* It is petter that friends is the sword, and end it: and there is also another device in my praine, which peradventure prings goot discretions with it. There is *Anne Page*, which is daughter to Master *Thomas Page*, which is pretty virginity.

*Slen.* *Mistris Anne Page*? she has browne haire, and speakes small like a woman. 49

*Evans.* It is that ferry person for all the orld, as just as you will desire, and seven hundred pounds of Moneyes, and Gold, and Silver, is her Grand-sire upon his death-  
30. per-lady: py'r lady-CAPELL.

bed, (Got deliver to a joyfull resurrections) give, when she is able to overtake seventene yeeres old. It were a goot motion, if we leave our<sup>s</sup> pribbles and prabbles, and desire a marriage betweene Master *Abraham*, and Mistris *Anne Page*.

*Slm.* Did her Grand-sire leave her seaven hundred pound? 59

*Evan.* I, and her father is make her a petter penny.

*Slm.* I know the young Gentlewoman, she has good gifts.

*Evan.* Seven hundred pounds, and possibilities, is goot gifts.

*Sbal.* Wel, let us see honest M<sup>r</sup> *Page*: is *Falstaffe* there? |

*Evan.* Shall I tell you a lye? I doe despise a lyer, as I doe despise one that is false, or as I despise one that is not true: the Knight Sir *John* is there, and I beseech you be ruled by your well-willers: I will peat the doore for M<sup>r</sup>.

*Page.* What hoa? Got-please your house heere. 70

*M<sup>r</sup>. Page.* [*Within*] Who's there?

[*Enter Page.*]

*Evan.* Here is go't's plessing and your friend, and Justice *Shallow*, and heere yong Master *Slender*: that peradventures shall tell you another tale, if matters grow to your likings.

*M<sup>r</sup>. Page.* I am glad to see your Worships well: I thanke you for my Venison Master *Shallow*.

*Sbal.* Master *Page*, I am glad to see you: much good doe it your good heart: I wish'd your Venison better, it was ill killd: how doth good Mistresse *Page*? and I thank you alwaies with my heart, la: with my heart. 81

*M. Page.* Sir, I thanke you.

*Sbal.* Sir, I thanke you: by yea, and no I 'doe.

*M. Pa.* I am glad to see you, good Master *Slender*.

*Slen.* How do's your fallow<sup>1</sup> Greyhound, Sir, I heard say he was out-run on *Cotsallt* <sup>1</sup>*fawn-colored*

*M. Pa.* It could not be judg'd, Sir.

*Slen.* You'll not confesse: you'll not confesse.

*Sbal.* That he will not, 'tis your fault, 'tis your fault: 'tis a good dogge. 90

*M. Pa.* A Cur, Sir.

*Sbal.* Sir: hee's a good dog, and a faire dog, can there be more said? he is good, and faire. Is Sir *John Falstaffe* heere?

*M. Pa.* Sir, hee is within: and I would I could doe a good office be tweene you.

*Evan.* It is spoke as a Christians ought to speake.

*Sbal.* He hath wrong'd me (*Master Page*.)

*M. Pa.* Sir, he doth in some sort confesse it. 99

*Sbal.* If it be confessed, it is not redressed; is not that so (*M. Page*?) he hath wrong'd me, indeed he hath, at a word he hath: beleeve me, *Robert Shallow* Esquire, saith he is wronged.

*Ma. Pa.* Here comes Sir *John*.

[*Enter Sir John Falstaff, Bardolph, Nym, and Pistol.*]

*Fal.* Now, Master *Shallow*, you'll complaine of me to the King?

*Sbal.* Knight, you have beaten my men, kill'd my deere, and broke open my Lodge.

*Fal.* But not kiss'd your Keepers daughter?

*Sbal.* Tut, a pin: this shall be answer'd. 110

*Fal.* I will answer it strait, I have done all this: That is now answer'd.

*Sbal.* The Councill shall know this.

113-15. *Councill* .. *council*: *council* .. *counsel*-*gF*.



*Fal.* 'Twere better for you if it were known in counsell: you'll be laugh'd at.

*Ev.* *Pauca verba*; (Sir *John*) good worts.

*Fal.* Good worts? good Cabidge; *Slender*, I broke your head: what matter have you against me?

*Slen.* Marry sir, I have matter in my head against you, and against your cony-catching Rascalls, *Bardolf*, *Nym*, and *Pistoll*. 121

*Bar.* You Banbery Cheese.

*Slen.* I, it is no matter.

*Pist.* How now, *Mephostophilus*?

*Slen.* I, it is no matter.

*Nym.* Slice, I say; *pauca, pauca*: Slice, that's my humor.

*Slen.* Where's *Simple* my man? can you tell, *Cosen*?

*Ev.* Peace, I pray you: now let us understand: there is three Umpires in this matter, as I understand; that is, Master *Page* (fidelicet Master *Page*,) & there is my selfe, (fidelicet my selfe) and the three party is (lastly, and finally) mine Host of the Gater. 132

*Ma. Pa.* We three to hear it, & end it between them.

*Evan.* Ferry goo't, I will make a priefe of it in my note-booke, and we wil afterwards orke upon the cause, with as great discreetly as we can.

*Fal. Pistoll.*

*Pist.* He heares with cares.

*Evan.* The *Tevill* and his *Tam*: what phrase is this? he heares with care? why, it is affectations. 140

*Fal. Pistoll*, did you picke *M. Slenders* purse?

*Slen.* I, by these gloves did hee, or I would I might never come in mine owne great chamber againe else, of seaven groates in mill-sixpences, and two *Edward* Shovelboards,<sup>1</sup> that cost me two shilling and two pence a peece of *Yead Miller*: by these gloves. <sup>1</sup>*broad sbillings*

132. *Gater*: Garter-3Q.

*Fal.* Is this true, *Pistol*?

*Evan.* No, it is false, if it is a picke-purse.

*Pist.* Ha, thou mountaine Forreyner: Sir *John*, and Master mine, I combat challenge of this Latine, Bilboe:<sup>1</sup> word of deniall in thy *labras*<sup>2</sup> here; word of denial; froth, and scum thou liest. <sup>1</sup>*brass sword* <sup>2</sup>*lips* 152

*Slen.* By these gloves, then 'twas he.

*Nym.* Be avis'd sir, and passe good humours: I will say marry trap with you, if you runne the nut-hooks humor on me, that is the very note of it.

*Slen.* By this hat, then he in the red face had it: for though I cannot remember what I did when you made me drunke, yet I am not altogether an asse.

*Fal.* What say you *Scarlet*, and *John*? 160

*Bar.* Why sir, (for my part) I say the Gentleman had drunke himselfe out of his five sentences.

*Ev.* It is his five sences: fie, what the ignorance is.

*Bar.* And being sap,<sup>3</sup> sir, was (as they say) casheerd: and | so conclusions past the Car-cires.<sup>4</sup>

<sup>3</sup>*drunk* <sup>4</sup>*race-limits*

*Slen.* I, you spake in Latten then to: but 'tis no matter; Ile nere be drunk whilst I live againe, but in honest, civill, godly company for this tricke: if I be drunke, Ile be drunke with those that have the feare of God, and not with drunken knaves. 170

*Evan.* So got-udge me, that is a vertuons minde.

*Fal.* You heare all these matters deni'd, Gentlemen; you heare it.

[*Enter Anne Page, with wine; Mistress Ford and Mistress Page, following.*]

*Mr. Page.* Nay daughter, carry the wine in, wee'll drinke within. [Exit *Anne Page.*]

150. *Latine*: latten (laten)—1Q. 171. *vertuons*: virtuous—2-4F.

*Slen.* Oh heaven: This is Mistresse *Anne Page*.

*M<sup>r</sup>. Page.* How now Mistris *Ford*?

*Fal.* Mistris *Ford*, by my troth you are very wel met:  
by your leave good Mistris. [Kisses her.] 179

*M<sup>r</sup>. Page.* Wife, bid these gentlemen welcome: come,  
we have a hot Venison pasty to dinner; Come gentlemen,  
I hope we shall drinke downe all unkindnesse.

[*Exeunt all except Shal., Slen., and Evans.*]

*Slen.* I had rather then forty shillings I had my booke  
of Songs and Sonnets heere: [*Enter Simple.*] How  
now *Simple*, where | have you beene? I must wait on  
my selfe, must I? you | have not the booke of Rid-  
dles about you, have you? |

*Sim.* Booke of Riddles? why did you not lend it to  
*Alice Short-cake* upon Alhallowmas last, a fortnight a-  
fore Michellmas. 189

*Shal.* Come Coz, come Coz, we stay for you: a word  
with you Coz: marry this, Coz: there is as 'twere a ten-  
der, a kinde of tender, made a farre-off by Sir *Hugh* here:  
doe you understand me?

*Slen.* I Sir, you shall finde me reasonable; if it be so,  
I shall doe that that is reason.

*Shal.* Nay, but understand me.

*Slen.* So I doe Sir.

*Evan.* Give care to his motions; (*M<sup>r</sup>. Slender*) I will  
description the matter to you, if you be capacity of it.

*Slen.* Nay, I will doe as my Cozen *Shallow* saies: I  
pray you pardon me, he's a Justice of Peace in his Coun-  
trie, simple though I stand here. 202

*Evan.* But that is not the question: the question is  
concerning your marriage.

*Shal.* I, there's the point Sir.

*Ev.* Marry is it: the very point of it, to Mi. *An Page*.

*Slen.* Why if it be so; I will marry her upon any rea-  
sonable demands.

*Ev.* But can you affection the 'o-man, let us command to know that of your mouth, or of your lips: for divers Philosophers hold, that the lips is parcell of the mouth: therefore precisely, can you carry your good wil to the maid? | 212

*Sb.* Cosen *Abraham Slender*, can you love her? 212

*Slen.* I hope sir, I will do as it shall become one that would doe reason.

*Ev.* Nay, got's Lords, and his Ladies, you must speake possitable, if you can carry-her your desires towards her.

*Sbal.* That you must:

Will you, (upon good dowry) marry her?

*Slen.* I will doe a greater thing then that, upon your request (Cosen) in any reason. 221

*Sbal.* Nay conceive me, conceive mee, (sweet *Coz*): what I doe is to pleasure you (*Coz*): can y<sup>e</sup>u love the maid?

*Slen.* I will marry her (Sir) at your request; but if there bee no great love in the beginning, yet Heaven may decrease it upon better acquaintance, when wee are married, and have more occasion to know one another: I hope upon familiarity will grow more content: but if you say mary-her, I will mary-her, that I am freely dissolved, and dissolutely. 231

*Ev.* It is a fery discetion-answere; save the fall is in the'ord, dissolutely: the ort is (according to our meaning) resolutely: his meaning is good.

*Sb.* I: I thinke my Cosen meant well.

*Sl.* I, or else I would I might be hang'd (la.)

*Sb.* Here comes faire Mistris *Anne*; would I were yong for your sake, Mistris *Anne*.

218-19. prose-POPE.

229. content: contempt-THEOBALD.

232. discetion: discretion-2-4F.

233. 'ord: ort-2ROWE.

[*Re-enter Anne Page.*]

*An.* The dinner is on the Table, my Father desires your worships company. 240

*Sb.* I will wait on him, (*faire Mistris Anne.*)

*Ev.* Od's pleased-wil: I will not be absence at the grace. | [*Exeunt Shallow and Evans.*]

*An.* Wil't please your worship to come in, Sir?

*Sl.* No, I thank you forsooth, hartely; I am very well.

*An.* The dinner attends you, Sir.

*Sl.* I am not a-hungry, I thanke you, forsooth: goe, Sirha, for all you are my man, goe wait upon my Cosen Shallow: [*Exit Simple.*] a Justice of peace sometime may be beholding | to his friend, for a Man; I keepe but three Men, and a | Boy yet, till my Mother be dead: but what though, yet | I live like a poore Gentleman borne. | 251

*An.* I may not goe in without your worship: they will not sit till you come.

*Sl.* I'faith, ile eate nothing: I thanke you as much as though I did.

*An.* I pray you Sir walke in.

*Sl.* I had rather walke here (*I thanke you*) I bruiz'd my shin th'other day, with playing at Sword and Dagger with a Master of Fence (three veney<sup>1</sup>s for a dish of stew'd Prunes) and by my troth, I cannot abide the smell of hot meate since. Why doe your dogs barke so? be there Beares ith' Towne? <sup>1</sup>*fencing bouts* 262

*An.* I thinke there are, Sir, I heard them talk'd of.

*Sl.* I love the sport well, but I shall as soone quarrell at it, as any man in *England*: you are afraid if you see the Beare loose, are you not?

*An.* I indeede Sir.

*Sl.* That's meate and drinke to me now: I have scene

*Sackerson* loose, twenty times, and have taken him by the Chaine: but (I warrant you) the women have so cride and shrekt at it, that it past: But women indeede, cannot abide'em, they are very ill-favour'd rough things. 272

[*Re-enter Page.*]

*Ma. Pa.* Come, gentle *M. Slender*, come; we stay for you. |

*Sl.* Ile eat nothing, I thanke you Sir.

*Ma. Pa.* By cocke and pie, you shall not chooge, Sir: come, come.

*Sl.* Nay, pray you lead the way.

*Ma. Pa.* Come on, Sir.

*Sl.* Mistris *Anne*: your selfe shall goe first.

*An.* Not I Sir, pray you keepe on. 280

*Sl.* Truly I will not goe first: truly-la: I will not doe you that wrong.

*An.* I pray you Sir.

*Sl.* Ile rather be unmannerly, then troublesome: you doe your selfe wrong indeede-la. *Exeunt.*

### *Scena Secunda.*

[*The same.*]

*Enter Evans, and Simple.*

*Ev.* Go your waies, and aske of Doctor *Casus* house, which is the way; and there dwels one Mistris *Quickly*; which is in the manner of his Nurse; or his dry-Nurse; or his Cooke; or his Laundry; his Washer, and his Ringer.

*Sl.* Well Sir. 7

*Ev.* Nay, it is petter yet: give her this letter; for it is

a'oman that altogethers acquaintance with Mistris *Anne Page*; and the Letter is to desire, and require her to solite your Masters desires, to Mistris *Anne Page*: I pray you be gon: I will make an end of my dinner; ther's Pip-pins and Cheese to come. *Exeunt.*

*Scena Tertia.*

[*A room in the Garter Inn.*]

*Enter Falstaffe, Host, Bardolfe, Nym, Pistoll, Page*  
[*Robin*].

*Fal.* Mine *Host* of the *Garter*?

*Ho.* What saies my Bully Rooke? speake schollerly, and wisely.

*Fal.* Truly mine *Host*; I must turne away some of my followers.

*Ho.* Discard, (bully *Hercules*) casheere; let them wag; trot, trot.

*Fal.* I sit at ten pounds a weeke. 10

*Ho.* Thou'rt an Emperor (*Cesar, Keiser and Pheazar*) I will entertaine *Bardolfe*: he shall draw; he shall tap; said I well (bully *Hector*)

*Fa.* Doe so (good mine *Host*).

*Ho.* I have spoke: let him follow: [*To Bard.*] let me see thee froth, | and live: I am at a word: follow. [*Exit.*]

*Fal.* *Bardolfe*, follow him: a *Tapster* is a good trade: an old Cloake, makes a new Jerkin: a wither'd Serving-man, a fresh *Tapster*: goe, adew.

*Ba.* It is a life that I have desir'd: I will thrive. 20

*Pist.* O base hungarian wight: wilt thou the spigot wield. | [*Exit Bardolph.*]

16. *Host*: Mine (lyme-Qq.)—CAPELL.

*Ni.* He was gotten in drink: is not the humor conceited? |

*Fal.* I am glad I am so acquit of this Tinkerbox: his Thefts were too open: his filching was like an unskilfull Singer, he kept not time.

*Ni.* The good humor is to steale at a minutes rest.

*Pist.* Convey: the wise it call: Steale? for: a fico<sup>1</sup> for the phrase. <sup>1 fig</sup>

*Fal.* Well sirs, I am almost out at heeles.

*Pist.* Why then let Kibes<sup>2</sup> ensue. <sup>2 chilblains 30</sup>

*Fal.* There is no remedy: I must conicatch,<sup>3</sup> I must shift. | <sup>3 cheat</sup>

*Pist.* Yong Ravens must have foode.

*Fal.* Which of you know *Ford* of this Towne?

*Pist.* I ken the wight: he is of substance good.

*Fal.* My honest Lads, I will tell you what I am about.

*Pist.* Two yards, and more.

*Fal.* No quips now *Pistoll*: (Indeede I am in the waste two yards about: but I am now about no waste: I am about thrift) briefly: I doe meane to make love to *Fords* wife: I spie entertainment in her: shee discourses: shee carves: she gives the leere of invitation: I can construe the action of her familier stile, & the hardest voice of her behavior (to be english'd rightly) is, *I am Sir John Falstaff*. | <sup>43</sup>

*Pist.* He hath studied her will; and translated her will: out of honesty, into English.

*Ni.* The Anchor is deepe: will that humor passe?

*Fal.* Now, the report goes, she has all the rule of her husbands Purse: he hath a legend of Angels.<sup>4</sup> <sup>4 gold coins</sup>

*Pist.* As many divels entertaine: and to her Boy say I.

*Ni.* The humor rises: it is good: humor me the angels. | <sup>50</sup>

48. legend: legion (legions-1Q.)—Pork.



*Fal.* I have writ me here a letter to her: & here another to *Page's* wife, who ~~even~~ now gave mee good eyes too; examin<sup>d</sup> my parts with most judicious illiads:<sup>1</sup> sometimes the beame of her view, guilded my foote: sometimes my portly belly. <sup>1</sup>*glances*

*Pist.* Then did the Sun on dung-hill shine.

*Ni.* I thanke thee for that humour. 57

*Fal.* O she did so course o're my exteriors with such a greedy intention, that the appetite of her eye, did seeme to scorch me up like a burning-glasse: here's another letter to her: She beares the Purse too: She is a Region in *Guiana*: all gold, and bountie: I will be Cheaters to them both, and they shall be Exchequers to mee: they shall be my East and West Indies, and I will trade to them both: Goe, beare thou this Letter to Mistris *Page*; and this to Mistris *Ford*: we will thrive (Lads) we will thrive.

*Pist.* Shall I Sir *Pandarus* of *Troy* become,  
And by my side weare Steele? then *Lucifer* take all.

*Ni.* I will run no base humor: here take the humor-Letter; I will keepe the havior of reputation. 71

*Fal.* [*To Robin*] Hold Sirha, beare you these Letters tightly,<sup>2</sup> <sup>2</sup>*briskly*

Saile like my *Pinnasse* to these golden shores.

Rogues, hence, avaunt, vanish like haile-stones; goe,  
Trudge; plod away ith' hoofe: seeke shelter, packe:

*Falstaff* will learne the honor of the age,  
French-thrift, you Rogues, my selfe, and skirted *Page*.

[*Exeunt Falstaff and Robin.*]

*Pist.* Let Vultures gripe thy guts: for gourd,<sup>3</sup> and  
*Fullam*<sup>3</sup> holds: & high and low beguiles the rich & poore,

<sup>3</sup>*false dice*

53. *illiads*: *enillades*-CAPELL.

62. *Cheaters*: cheater-THORNALD. 75. *ith'*: o'the(oth')-2-4F.

76. *honor*: humour-QQ.

Tester<sup>1</sup> ile have in pouch when thou shalt lacke, 80  
Base *Phrygian* Turke. <sup>1</sup> *sixpence*

*Ni.* I have operations,  
Which be humors of revenge.

*Pist.* Wilt thou revenge?

*Ni.* By Welkin,<sup>2</sup> and her Star. <sup>2</sup> *heaven*

*Pist.* With wit, or Steele?

*Ni.* With both the humors, I:

I will discusse the humour of this Love to *Ford*.

*Pist.* And I to *Page* shall eke unfold  
How *Falstaffe* (varlet vile) 90

His Dove will prove; his gold will hold,  
And his soft couch defile.

*Ni.* My humour shall not coole: I will incense *Ford*  
to deale with poyson: I will possesse him with yallow-  
nesse,<sup>3</sup> for the revolt of mine is dangerous: that is my  
true humour. <sup>3</sup> *jealousy*

*Pist.* Thou art the *Mars* of *Malecontents*: I second  
thee: troope on. *Exeunt.*

### *Scœna Quarta.*

[*A room in Doctor Caius's house.*]

*Enter Mistris Quickly, Simple, John Rugby, Doctor,  
Caius, Fenton.*

*Qu.* What, *John Rugby*, I pray thee goe to the Case-  
ment, and see if you can see my Master, Master Doctor  
*Caius* comming: if he doe (I' faith) and finde any body  
in the house; here will be an old abusing of Gods pati-  
ence, and the Kings English.

*Ru.* Ile goe watch. 9

*Qu.* Goe, and we'll have a posset for't soone at night,

88, 89, 93. *Ford* .. *Page* .. *Ford*: *Page* .. *Ford* .. *Page*—*Qu.*

(in faith) at the latter end of a Sea-cole-fire: [*Exit Rugby.*] An honest, | willing, kinde fellow, as ever servant shall come in house | withall: and I warrant you, no tel-tale, nor no breede- | bate:<sup>1</sup> his worst fault is, that he is given to prayer; hee is | something peevish that way: but no body but has his | fault: but let that passe. *Peter Simple*, you say your | name is?

<sup>1</sup> *debate-breeder*

*Si.* I: for fault of a better.

*Qu.* And Master *Slender*'s your Master?

*Si.* I forsooth.

20

*Qu.* Do's he not weare a great round Beard, like a Glovers pairing-knife?

*Si.* No forsooth: he hath but a little wee-face; with a little yellow Beard: a Caine colourd Beard.

*Qu.* A softly-sprighted man, is he not?

*Si.* I forsooth: but he is as tall a man of his hands, as any is betweene this and his head: he hath fought with a Warrener.

*Qu.* How say you: oh, I should remember him: do's he not hold up his head (as it were?) and strut in his gate?

*Si.* Yes indeede do's he.

31

*Qu.* Well, heaven send *Anne Page*, no worse fortune: Tell Master Parson *Evans*, I will doe what I can for your Master: *Anne* is a good girle, and I wish—

[*Re-enter Rugby.*]

*Ru.* Out alas: here comes my Master.

*Qu.* We shall all be shent: Run in here, good young man: goe into this Closset: he will not stay long: [*Shuts Simple in the closet.*] what | *John Rugby*? *John*: what *John* I say? goe *John*, goe en- | quire for my Master, I doubt he be not well, that hee | comes not home: [*Singing*] (*and downe, downe, adowne*'a. &c. | 40

[Enter Doctor Caius.]

Ca. Vat is you sing? I doe not like des-foyes: pray you goe and vetch me in my Closset, unboytene ver; a Box, a greene-a-Box: do intend vat I spe/ke? a greene-a-Box.

Qu. I forsooth ile fetch it you: [Aside]  
I am glad hee went not in himselfe: if he had found the yong man he would have bin horne-mad.

Ca. *Fe, fe, fe, fe, mai foy, il faut for ebando, Je man voi a le | Court la grand affaires.*

Qu. Is it this Sir? 50

Ca. *Ouy mette le au mon pocket, de-peeche quickly:*  
Vere is dat knave Rugby?

Qu. What John Rugby, John?

Ru. Here Sir.

Ca. You are John Rugby, and you are Jacke Rugby. Come, take-a-your Rapier, and come after my heele to the Court.

Ru. 'Tis ready Sir, here in the Porch.

Ca. By my trot: I tarry too long: od's-me: *que ay je oublie:* dere is some Simples in my Closset, dat I vill not for the varld I shall leave behinde. 61

Qu. Ay-me, he'll finde the yong man there, & be mad.

Ca. O *Diable, Diable:* vat is in my Closset?  
Villanie, La-roone: Rugby, my Rapier.

[Pulling Simple out.]

Qu. Good Master be content.

Ca. Wherefore shall I be content-a?

42. *unboytene: un boitier*-Rowe.

48-9. *mai foy, .. for ebando, Je man voi a le Court la grand affaires: ma fol, .. sort chaud, Je m'en vais à la cour—la grande affaire*-Rowe.

51. *de-peeche: dépêche*-CAMBRIDGE

59-60 *que ay je oublie: Qu'ai-je-oublie!*-JOHNSON

64. *Villanie: villain!*-3Q *La-roone. larrou!*-Rowe.

*Qu.* The yong man is an honest man.

*Ca.* What shall de honest man do in my Closset: dere is no honest man dat shall come in my Closset. 69

*Qu.* I beseech you be not so flegmaticke: heare the truth of it. He came of an errand to mee, from Parson *Hugh*.

*Ca.* Vell.

*Si.* I forsooth: to desire her to —

*Qu.* Peace, I pray you.

*Ca.* Peace-a-your tongue: speake-a-your Tale.

*Si.* To desire this honest Gentlewoman (your Maid) to speake a good word to Mistris *Anne Page*, for my Master in the way of Marriage.

*Qu.* This is all indeede-la: but ile nere put my finger in the fire, and neede not. 81

*Ca.* Sir *Hugh* send-a you? *Rugby*, ballow<sup>1</sup> mee some paper: tarry you a littell-a-while. [*Writes.*] <sup>1</sup> *fetch*

*Qui.* [*Aside to Simple*] I am glad he is so quiet: if he had bin through- | ly moved, you should have heard him, so loud, and so me- | lancholly: but notwithstanding man, Ile doe yoe your | Master what good I can: and the very yea, & the no is, the | French Doctor my Master, (I may call him my Master, | looke you, for I keepe his house; and I wash, ring, brew, | bake, scowre, dresse meat and drinke, make the beds, and | doe all my selfe.) | 91

*Simp.* [*Aside to Quickly*] 'Tis a great charge to come under one bodics | hand.

*Qui.* [*Aside to Simple*] Are you a-vis'd o' that? you shall finde it a great | charge: and to be up early, and down late: but notwith- | standing, (to tell you in your care, I wold have no words | of it) my Master himselfe

82. *ballow*: baille—CAMBRIDGE.

86. *yoe*: you—CAMBRIDGE.

89. *ring*: wring—2 ROWE.

is in love with Mistris *Anne* | *Page*: but notwithstanding that I know *Ans* mind<sup>f</sup> that's | neither heere nor there. |

*Caius*. You, Jack 'Nape: give-'a this Letter to Sir *Hugh*, by gar it is a shallenge: I will cut his troat in de Parke, and I will teach a scurvy Jack-a-nape Priest to meddle, or make:—you may be gon: it is not good you tarry here: by gar I will cut all his two stones: by gar, he shall not have a stone to throw at his dogge.

[*Exit Simple.*]

*Qui*. Alas: he speakes but for his friend.

*Caius*. It is no matter'a ver dat: do not you tell-a-me dat I shall have *Anne Page* for my selfe? by gar, I will kill de Jack-Priest: and I have appointed mine Host of de Jarteer to measure our weapon: by gar, I wil my selfe have *Anne Page*.

111

*Qui*. Sir, the maid loves you, and all shall bee well: We must give folkes leave to prate: what the good-jer.<sup>1</sup>

*Caius*. *Rugby*, come to the Court with me: by gar, if I have not *Anne Page*, I shall turne your head out of my dore: follow my heeles, *Rugby*.

<sup>1</sup> an oath

[*Exeunt Caius and Rugby.*]

*Qui*. You shall have *An*-fooles head of your owne: No, I know *Ans* mind for that: never a woman in *Windsor* knowes more of *Ans* minde then I doe, nor can doe more then I doe with her, I thanke heaven.

120

*Fenton*. [*Within*] Who's with in there, ho?

*Qui*. Who's there, I troa? Come neere the house I pray you.

[*Enter Fenton.*]

*Fen*. How now (good woman) how dost thou?

*Qui*. The better that it pleases your good Worship to aske?

*Fen.* What newes? how do's pretty Mistris *Anne*?

*Qui.* In truth Sir, and shee is pretty, and honest, and gentle, and one that is your friend, I can tell you that by the way, I praise heaven for it. 130

*Fen.* Shall I doe any good thinkst thou? shall I not loose my suit?

*Qui.* Troth Sir, all is in his hands above: but notwithstanding (*Master Fenton*) Ile be sworne on a booke shee loves you: have not your Worship a wart above your eye?

*Fen.* Yes merry have I, what of that?

*Qui.* Wel, thereby hangs a tale: good faith, it is such another *Nan*; (but (I detest) an honest maid as ever broke bread: wee had an howres talke of that wart; I shall never laugh but in that maids company: but (indeed)\*shee is given too much to Allicholy and musing: but for you——well——goe too—— 143

*Fen.* Well: I shall see her to day: hold, there's money for thee: Let mee have thy voice in my behalfe: if thou seest her before me, commend me.——

*Qui.* Will I? I faith that wee will: And I will tell your Worship more of the Wart, the next time we have confidence, and of other wooers.

*Fen.* Well, fare-well, I am in great haste now. 150

*Qui.* Fare-well to your Worship: [*Exit Fenton.*] truly an honest | Gentleman: but *Anne* loves him not: for I know *Ans* | minde as well as another do's: out upon't: what have I | forgot. *Exit.*

152. him: him-2-4F.

*Actus Secundus. Scœna Prima.*[*Before Page's house.*]

*Enter Mistris Page, Mistris Ford, Master Page, Master Ford, Pistoll, Nim, Quickly, Host, Shallow.*

[*Enter Mistress Page, with a letter.*]

*Mist. Page.* What, have scap'd Love-letters in the holly-day-time of my beauty, and am I now a subject for them? let me see? [*Reads*]

*Aske me no reason why I love you, for though Love use Reason for his precisian, hee admits him not for his Counsaillour: you are not yong, no more am I: goe to then, there's simpatbie: you are merry, so am I: ha, ha, then there's more simpatbie: you love sacke, and so do I: would you desire better simpatbie? Let it suffice thee (Mistris Page) at the least if the Love of Souldier can suffice, that I love thee: I will not say pittymee, 'tis not a Souldier-like phrase; but I say, love me. 14*

*By me, thine owne true Knight, by day or night:  
Or any kinde of light, with all his might,  
For thee to fight. John Falstaffe.*

What a *Herod ofurie* is this? O wicked, wicked world: One that is well-nye worne to peeces with age To show himselfe a yong Gallant? What an unwaied 20 Behaviour hath this Flemish drunkard pickt (with The Devills name) out of my conversation, that he dares In this manner assay me? why, hee hath not beene thrice

4. *have scap'd*: have I scaped—2-4F.

8. *precisian*: physician—DYCE.

15-17. new l. at Thine, 5 rhymed ll.—CAPRELL.

18-26. prose—POPE.



In my Company: what should I say to him? I was then Frugall of my mirth: (heaven forgive mee:) why Ile Exhibit a Bill in the Parliament for the putting downe of men: how shall I be reveng'd on him? for reveng'd I will be<sup>as</sup> sur<sup>as</sup> as his guts are made of puddings.

[Enter Mistress Ford.]

*Mis Ford.* *Mistris Page*, trust me, I was going to your house. 30

*Mis. Page.* And trust me, I was comming to you: you looke very ill.

*Mis. Ford.* Nay, Ile nere beleee that; I have to shew to the contrary.

*Mis. Page.* 'Faith but you doe in my minde.

*Mis. Ford.* Well: I doe then: yet I say, I could shew you to the contrary: O *Mistris Page*, give mee some counsaile.

*Mis. Page.* What's the matter, woman?

*Mi. Ford.* O woman: if it were not for one trifling respect, I could come to such honour. 41

*Mi. Page.* Hang the trifle (woman) take the honour: what is it? dispencc with trifles: what is it?

*Mi. Ford.* If I would but goe to hell, for an eternall moment, or so: I could be knighted.

*Mi. Page.* What thou liest? Sir *Alice Ford*? these Knights will hacke, and so thou shouldst not alter the article of thy Gentry. 48

*Mi. Ford.* Wee burne day-light: heere, read, read: perceive how I might bec knighted, I shall thinke the worse of fat men, as long as I have an eye to make difference of mens liking: and yet hee would not sweare: praise womens modesty: and gave such orderly and wel-

33. *belove*: believe-2-4F.

53. *prais*: praised-THEOBALD.

behaved reprove to al uncomelinesse, that I would have sworne his disposition wou'd have gone to the truth of his words: but they doe no more adhere and keep place together, then the hundred Psalms to the tune of Greensleeves: What tempest (I troa) threw thy Whafe, (with so many Tuns of oyle in his belly) a'shore at Windsor? How shall I bee revenged on him? I thinke the best way were, to entertaine him with hope, till the wicked fire of lust have melted him in his owne greace: Did you ever heare the like? 63

*Mis. Page.* Letter for letter; but that the name of *Page* and *Ford* differs: to thy great comfort in this mystery of ill opinions, heere's the twyn-brother of thy Letter: but let thine inherit first, for I protest mine never shall: I warrant he hath a thousand of these Letters, writ with blancke-space for different names (sure money): and these are of the second edition: hee will print them out of doubt: for he cares not what hee puts into the presse, when he would put us two: I had rather be a Giancesse, and lye under Mount *Pelion*: Well; I will find you tyventie lascivious Turtles ere one chaste man. 74

*Mis. Ford.* Why this is the very same: the very hand: the very words: what doth he thinke of us?

*Mis. Page.* Nay I know not: it makes me almost ready to wrangle with mine owne honesty: Ile entertaine my selfe like one that I am not acquainted withall: for sure unlesse hee know some straine in mee, that I know not my selfe, hee would never have boorded me in this furie. 82

*Mis. Ford.* Boording, call you it? Ile bee sure to keepe him above decke.

*Mis. Page.* So will I: if hee come under my hatches,

He never to Sea againe: Let's bee reveng'd on him: let's appoint him a meeting: give him a show of comfort in his Suit, and lead him on with a fine baited delay, till hee hath pawn'd his horses to mine Host of the Garter.

*Mi. Ford.* Nay, I wil consent to act any villany against him, that may not sully the charinease of our honesty: oh that my husband saw this Letter: it would give eternall food to his jealousie. 93

*Mis. Page.* Why look where he comes; and my good man too: hee's as farre from jealousie, as I am from giving him cause, and that (I hope) is an unmeasurable distance.

*Mis. Ford.* You are the happier woman.

*Mis. Page.* Let's consult together against this greasie Knight: Come hither. [*They retire.*] 100

[*Enter Ford with Pistol, and Page with Nym.*]

*Ford.* Well: I hope, it be not so.

*Pist.* Hope is a curtall-dog in some affaires: Sir<sup>o</sup> *John* affects thy wife.

*Ford.* Why sir, my wife is not young.

*Pist.* He wooes both high and low, both rich & poor, both yong and old, one with another (*Ford*) he loves the Gally-mawfry<sup>1</sup> (*Ford*) perpend.<sup>2</sup> <sup>1</sup> medley <sup>2</sup> consider

*Ford.* Love my wife?

*Pist.* With liver, burning hot: prevent:  
Or goe thou like Sir *Acteon* he, with 110  
Ring-wood at thy heeles: O, odious is the name.

*Ford.* What name Sir?

*Pist.* The horne I say: Farewell:  
Take heed, have open eye, for theeves doe foot by night.

105-7. 3 five-accent ll.—POPE.

110-11. new ll. at Like and O—CAPELL.

Take heed, ere sommer comes, or Cuckoo-birds do sing.  
Away air Corporall *Nim*: \*

Beleeve it (*Page*) he speakes sence. [*Exit.*] 117

*Ford.* [*Aside*] I will be patient: I will find out this.

*Nim.* [*To Page*] And this is true; I like not the humor of lying: | hee hath wronged mee in some humors: I should have | borne the humour'd Letter to her: but I have a sword: | and it shall bite upon my necessitie: he loves your wife; | There's the short and the long: My name is Corporall | *Nim*: I speak, and I avouch; 'tis true: my name is *Nim*: | and *Falstaffe* loves your wife: adieu, I love not the hu- | mour of bread and cheesc: [And theres the humor of it.] adieu. | [*Exit.*]

*Page.* The humour of it (quoth'a?) heere's a fellow frights English out of his wits.

*Ford.* I will seeke out *Falstaffe*. \*

*Page.* I never heard such a drawling-affecting rogue.

*Ford.* If I doe finde it: well. 131

*Page.* I will not beleeve such a *Cataian*, though the Priest o' th'Towne commended him for a true man.

*Ford.* 'Twas a good sensible fellow: well. '

*Page.* How now *Meg*?

[*Mrs. Page and Mrs. Ford come forward.*]

*Mist. Page.* Whether goe you (*George*?) harke you.

*Mis Ford.* How now (sweet *Frank*) why art thou melancholy?

*Ford.* I melancholy? I am not melancholy:  
Get you home: goe. 140

*Mis. Ford.* Faith, thou hast some crochets in thy head,  
Now: will you goe, *Mistris Page*?

*Mis. Page.* Have with you: you'll come to dinner  
*George*? [*Aside to Mrs. Ford*] Looke who comes yonder: shee shall bee our | Messenger to this paltrie Knight.

*Mis. Ford.* [*Aside to Mrs. Page*] Trust me, I thought on her: shee'll fit y<sup>e</sup>. |

[*Enter Mistress Quickly.*]

*Mis. Page.* You are come to see my daughter *Anne*?

*Qui.* I forsook h<sup>e</sup>: and I pray how do's good Mistresse *Anne*?

*Mis. Page.* Go in with us and see: we have an houres talke with you. 151

[*Exeunt Mrs. Page, Mrs. Ford, and Mrs. Quickly.*]

*Page.* How now Master Ford?

*Ford.* You heard what this knave told me, did you not?

*Page.* Yes, and you heard what the other told me?

*Ford.* Doe you thinke there is truth in them?

*Pag.* Hang 'em slaves: I doe not thinke the Knight would offer it: But these that accuse him in his intent towards our wives, are a yoake of his discarded men: verry rogues, now they be out of service.

*Ford.* Were they his men? 160

*Page.* Marry were they.

*Ford.* I like it never the beter for that,  
Do's he lye at the Garter?

*Page.* I marry do's he: if hee should intend this voyage toward my wife, I would turne her loose to him; and what hee gets more of her, then sharpe words, let it lye on my head.

*Ford.* I doe not misdoubt my wife: but I would bee loath to turne them together: a man may be too confident: I would have nothing lye on my head: I cannot be thus satisfied. 171

*Page.* Looke where my ranting-Host of the Garter comes: there is eyther liquor in his pate, or mony in his

purse, when hee lookes so merrily: [*Enter Host.*] How now mine | Host?

*Host.* How now Bully-Rooke: thou'rt a Gentleman Caveleiro Justice, I say.

[*Enter Shallow.*]

*Shal.* I follow, (mine Host) I follow: Good-even, and twenty (good Master *Page.*) Master *Page*, wil you go with us? we have sport in hand. 180

*Host.* Tell him Caveleiro-Justice: tell him Bully-Rooke.

*Shal.* Sir, there is a fray to be fought, betweene Sir *Hugh* the Welch Priest, and *Cains* the French Doctor.

*Ford.* Good mine Host o'th' Garter: a word with you.

[*Drawing him aside.*]

*Host.* What saist thou, my Bully-Rooke?

*Shal.* Will you goe with us to behold it? My merry Host hath had the measuring of their weapons; and (I thinke) hath appointed them contrary places: for (beleeve mee) I heare the Parson is no Jester: harke, I will tell you what our sport shall be. 191

[*They converse apart.*]

*Host.* Hast thou no suit against my Knight? my guest-Cavaleire?

*Shal.* [*Ford*] None, I protest: but Ile give you a pottle of | burn'd sacke, to give me recourse to him, and tell him | my name is *Broome*: onely for a jest.

*Host.* My hand, (Bully:) thou shalt have egresse and regresse, (said I well?) and thy name shall be *Broome*. It is a merry Knight: will you goe An-heires?

*Shal.* Have with you mine Host. 200

196, 198, and throughout. *Broome.* Brook-QQ.

*Page.* I have heard the French-man hath good skill in his Rapier.

*Shal.* Tut sir: I could have told you more: In these times you stand on distance: your Passes, Stoccado's, and I know not what: 'tis the heart (*Master Page*) 'tis heere, 'tis heere: I have seene the time, with my long-sword, I would have made you fowre tall fellowes skippe like Rattes.

*Host.* Heere boyes, heere, heere: shall we wag?

*Page.* Have with you: I had rather heare them scold, then fight. 211

*Ford.* Though *Page* be a secure foole, and stands so firmly on his wives frailty; yet, I cannot put-off my opinion so easily: she was in his company at *Pages* house: and what they made there, I know not. Well, I will looke further into't, and I have a disguise, to sound *Falstaffe*; if I finde her honest, I loose not my labor: if she be otherwise, 'tis labour well bestowed. *Exeunt.*

### *Scœna Secunda.*

[*A room in the Garter Inn.*]

*Enter Falstaffe, Pistoll, Robin, Quickly, Bardolffe, Ford.*

*Fal.* I will not lend thee a penny.

*Pist.* Why then the world's mine Oyster, which I, with sword will open. 6

*Fal.* Not a penny: I have beene content (Sir,) you should lay my countenance to pawne: I have grated upon my good friends for three Repreeves for you, and your Coach-fellow *Nim*; or else you had look'd through the grate, like a Geminy of Baboones: I am damn'd in hell, for swearing to Gentlemen my friends, you were

good Souldiers, and tall-fellowes. And when Mistresse *Briget* lost the handle of her Fan, I took't upon mine honour thou hadst it not.

*Pist.* Didst not thou share? hadst thou not fifteene pence? 17

*Fal.* Reason, you rogue, reason: thinkst thou Ile endanger my soule, *gratis*? at a word, haue no more about mee, I am no gibbet for you: goe, a short knife, and a throng, to your Mannor of *Pickt-hatch*: goe, you'll not beare a Letter for mee you rogue? you stand upon your honor: why, (thou unconfinable basenesse) it is as much as I can doe to keepe the termes of my honor precise: I, I, I my selfe sometimes, leaving the feare of heaven on the left hand, and hiding mine honor in my necessity, am faine to shuffle: to hedge, and to lurch, and yet, you Rogue, will en-sconce your raggs; your Cat-a-Mountaine-lookes, your red-lattice<sup>1</sup> phrases, and your bold-beating-oathes, under the shelter of your honor? you will not doe it? you? <sup>1</sup>public-house 31

*Pist.* I doe relent: what would thou more of man?

[*Enter Robin.*]

*Robin.* Sir, here's a woman would speake with you.

*Fal.* Let her approach.

[*Enter Mistress Quickly.*]

*Qui.* Give your worship good morrow.

*Fal.* Good-morrow, good-wife.

*Qui.* Not so, and't please your worship.

*Fal.* Good maid then.

24. *hononor*: honour-2-4F.

27. *shuffle*: shuffle-2-4F.

25, 54. *heaven*: God-Q2.



*Qui.* Ile be sworne,  
As my mother was the first<sup>st</sup>houre I was borne. 40

*Fal.* I doe beleeeve the swearer; what with me?

*Qui.* Shall I vouchsafe your worship a word, or two?

*Fal.* Two thousand (faire woma<sup>n</sup>) and ile vouchsafe thee the hearing.

*Qui.* There is one Mistresse *Ford*, (Sir) I pray come a little neerer this waies: I my selfe dwell with M. Doctor *Caius*:

*Fal.* Well, on, Mistresse *Ford*, you say.

*Qui.* Your worship saies very true: I pray your worship come a little neerer this waies. 51

*Fal.* I warrant thee, no-bodie heares: mine owne people, mine owne people.

*Qui.* Are they so? heaven-blesse them, and make them his Servants.

*Fal.* Well; Mistresse *Ford*, what of her?

*Qui.* Why, Sir; shee's a good-creature; Lord, Lord, you<sup>r</sup> Worship's a wanton: well: heaven forgive you, and all of us, I pray——.

*Fal.* Mistresse *Ford*: come, Mistresse *Ford*. 60

*Qui.* Marry this is the short, and the long of it: you have brought her into such a Canaries, as 'tis wonderfull: the best Courtier of them all (when the Court lay at *Windsor*) could never have brought her to such a Canarie: yet there has beene Knights, and Lords, and Gentlemen, with their Coaches; I warrant you Coach after Coach, letter after letter, gift after gift, smelling so sweetly; all Muske, and so rushling, I warrant you, in silke and golde, and in such alligant termes, and in such wine and suger of the best, and the fairest, that would have wonne any womans heart: and I warrant you, they could never get an eye-winke of her: I had my selfe twentie

Angels<sup>1</sup> given me this morning, but I defie all Angels (in any such sort, as they say) but in the way of honesty: and I warrant you, they could never get her so much as sippe on a cup with the proudest of them all, and yet there has beene Earles: nay, (which is more) Pentioners, but I warrant you all is one with her. <sup>1 coins</sup>

*Fal.* But what saies shee to mee? be briefe my good shee-*Mercurie*. 80

*Qui.* Marry, she hath receiv'd your Letter: for the which she thanks you a thousand times; and she gives you to notifie, that her husband will be absence from his house, betweene ten and eleven.

*Fal.* Ten, and eleven.

*Qui.* I, forsooth: and then you may come and see the picture (she sayes) that you wot of: Master *Ford* her husband will be from home: alas, the sweet woman leades an ill life with him: hee's a very jealousie-man; she leade a very frampold<sup>2</sup> life with him, (good hart.) 90

*Fal.* Ten, and eleven. <sup>2 quarrelsome</sup>

Woman, commend me to her, I will not faile her.\*

*Qui.* Why, you say well: But I have another messenger to your worship: *Mistresse Page* hath her heartie commendations to you to: and let mee tell you in your care, shee's as fartuous a civill modest wife, and one (I tell you) that will not misse you morning nor evening prayer, as any is in *Windsor*, who ere hee the other: and shee bade me tell your worship, that her husband is sel-dome from home, but she hopes there will come a time. I never knew a woman so doate upon a man; surely I thinke you have charmes, la: yes in truth. 102

*Fal.* Not I, I assure thee; setting the attraction of my good parts aside, I have no other charmes.

*Qui.* Blessing on your heart for't.

*Fal.* But I pray thee tell me this: has *Ford's* wife,

and | *Pages* wife acquainted each other, how they love me? |

*Qui.* That were a jest indeed: they have not so little grace I hope, that were a tricke indeed: But *Mistress Page* would desire you to send her your little *Page* of all loves: her husband has a marvellous infection to the little *Page*: and truly *Master Page* is an honest man: never a wife in *Windsor* leades a better life then she do's: doe what shee will, say what she will, take all, pay all, goe to bed when she list, rise when she list, all is as she will: and truly she deserves it; for if there be a kinde woman in *Windsor*, she is one: you must send her your *Page*, no remedie.

*Fal.* Why, I will.

118

*Qu.* Nay, but doe so then, and looke you, hee may come and goe betweene you both: and in any case have a nay-word,<sup>1</sup> that you may know one anothers minde, and the Boy never neede to understand any thing; for 'tis not good that children should know any wickednes: o'de folkes you know, have discretion, as they say, and know the world.

<sup>1</sup> password

*Fal.* Farethee-well, commend mee to them both: there's my purse, I am yet thy debter: Boy, goe along with this woman, this newes distracts me.

[*Exeunt Mistress Quickly and Robin.*]

*Pist.* This Puncke is one of *Cupids* Carriers, 129  
Clap on more sailes, pursue: up with your fights:<sup>2</sup>  
Give fire: she is my prize, or Ocean whelme them all.

[*Exit.*] <sup>2</sup> ship's canvas

*Fal.* Saist thou so (old *Jacke*) go thy waies: Ile make more of thy olde body then I have done: will they yet looke after thee? wilt thou after the expence of so much money, be now a gainer? good Body, I thanke thee: let them say 'tis grossely done, so it bee fairely done, no matter.

[Enter *Bardolph*.]

*Bar.* Sir *John*, there's one Master *Broome* below would faine speake with you, and be acquainted with you; and hath sent your worship a mornings draught of Sacke.

*Fal.* *Broome* is his name? 141

*Bar.* I Sir.

*Fal.* Call him in: [*Exit Bar.*] such *Broomes* are welcome to mee, | that ore'flowes such liquor: ah ha, *Mistresse Ford* and *Mi-* | *stresse Page*, have I encompass'd you? goe to, *via*.

[*Re-enter Bardolph with Ford disguised.*]

*Ford.* 'Blesse you sir.

*Fal.* And you sir: would you speake with me?

*Ford.* I make bold, to presse, with so little preparation upon you.

*Fal.* You'r welcome, what's your will? give us leave Drawer. [*Exit Bar.*] 151

*Ford.* Sir, I am a Gentleman that have spent much, my name is *Broome*.

*Fal.* Good Master *Broome*, I desire more acquaintance of you.

*Ford.* Good Sir *John*, I sue for yours: not to charge you, for I must let you understand, I thinke my selfe in better plight for a Lender, then you are: the which hath something emboldned me to this unseason'd intrusion: for they say, if money goe before, all waies doe lye open. 161

*Fal.* Money is a good Souldier (Sir) and will on.

*Ford.* Troth, and I have a bag of money heere troubles me: if you will helpe to beare it (*Sir John*) take all, or halfe, for easing me of the carriage.

*Fal.* Sir, I know not how I may deserve to bee your Porter.

*Ford.* I will tell you sir, if you will give mee the hearing.

*Fal.* Speake (good Master *Broome*) I shall be glad to be your Servant. 171

*Ford.* Sir, I heare you are a Scholler: (I will be briefe with you) and you have been a man long knowne to me, though I had never so good means as desire, to make my selfe acquainted with you. I shall discover a thing to you, wherein I must very much lay open mine owne imperfection: but (good Sir *John*) as you have one eye upon my follies, as you heare them unfolded, turne another into the Register of your owne, that I may passe with a reproofe the easier, sith you your selfe know how easie it is to be such an offender. 181

*Fal.* Very well Sir, proceed.

*Ford.* There is a Gentlewoman in this Towne, her husbands name is *Ford*.

*Fal.* Well Sir.

*Ford.* I have long lov'd her, and I protest to you, bestowed much on her: followed her with a doating observance: Ingross'd opportunities to meete her: see'd every slight occasion that could but niggardly give mee sight of her: not only bought many presents to give her, but have given largely to many, to know what shee would have given: briefly, I have pursu'd her, as Love hath pursued mee, which hath beene on the wing of all occasions: but whatsoever I have merited, either in my minde, or in my meanes, meede I am sure I have received none, unlesse Experience be a Jewell, that I have purchased at an infinite rate, and that hath taught mee to say this,

“*Love like a shadow flies, when substance Love pursues,  
Pursuing that that flies, and flying what pursues.*” 200

*Fal.* Have you receiv'd no promise of satisfaction at her hands?

*Ford.* Never.

*Fal.* Have you importun'd her to such a purpose?

*Ford.* Never.

*Fal.* Of what qualitie was your love then?

*Ford.* Like a fair house, built on another mans ground, so that I have lost my edifice, by mistaking the place, where I erected it. 209

*Fal.* To what purpose have you unfolded this to me?

*Ford.* When I have told you that, I have told you all: Some say, that though she appeare honest to mee, yet in other places shee enlargeth her mirth so farre, that there is shrewd construction made of her. Now (*Sir John*) here is the heart of my purpose: you are a gentleman of excellent breeding, admirable discourse, of great admittance, authenticke in your place and person, generally allow'd for your many war-like, court-like, and learned preparations.

*Fal.* O Sir.

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*Ford.* Belceve it, for you know it: there is money, spend it, spend it, spend more; spend all I have, onely give me so much of your time in enchange of it, as to lay an amiable siege to the honesty of this *Fords* wife: use your Art of wooing; win her to consent to you: if any man may, you may as soone as any. 226

*Fal.* Would it apply well to the vehemency of your affection that I should win what you would enjoy? Methinkes you prescribe to your selfe very preposterously.

*Ford.* O, understand my drift: she dwells so securely on the excellency of her honor, that the folly of my soule dares not present it selfe: shee is too bright to be look'd against. Now, could I come to her with any detection in my hand; my desires had instance and argument to

commend themselves, I could drive her then from the ward of her purity, her reputation, her marriage-vow, and a thousand other her defences, which now are too-too strongly embattaild against me: what say you too't, Sir *John*? 239

*Fal.* Master *Broome*, I will first make hold with your money: next, give mee your hand: and last, as I am a gentleman, you shall, if you will, enjoy *Ford*'s wife.

*Ford.* O good Sir.

*Fal.* I say you shall.

*Ford.* Want money (Sir *John*) you shall want none.

*Fal.* Want no *Mistresse Ford* (Master *Broome*) you shall want none: I shall be with her (I may tell you) by her owne appointment, even as you came in to me, her assistant, or goe-betweene, parted from me: I say I shall be with her betweene ten and eleven: for at that time the jealous-rascally-knave her husband will be forth: come you to me at night, you shall know how I speed. 252

*Ford.* I am blest in your acquaintance: do you know *Ford* Sir?

*Fal.* Hang him (poore Cuckoldly knave) I know him not: yet I wrong him to call him poore: They say the jealous wittolly-knave hath masses of money, for the which his wife seemes to me well-favourd: I will use her as the key of the Cuckoldly-rogues Coffe, & ther's my harvest-home. 260

*Ford.* I would you knew *Ford*, sir, that you might avoid him, if you saw him.

*Fal.* Hang him, mechanically-salt-butter rogue; I will stare him out of his wits: I will awe-him with my cudgell: it shall hang like a Meteor ore the Cuckolds horns: Master *Broome*, thou shalt know, I will predominate over the pezant, and thou shalt lye with his wife. Come to me soone at night: *Ford*'s a knave, and I will aggra-

vate his stile: thou (*Master Broome*) shalt know him for knave, and Cuckold. Come to me soone at night.

[*Exit.*] 270

*Ford.* What a damn'd Episcūrian-Rascall is this? my heart is ready to cracke with impatiēcē: who saies this is improvident jealsusie? my wife hath sent to him, the howre is fixt, the match is made: would any man have thought this? see the hell of having a false woman: my bed shall be abus'd, my Coffers ransack'd, my reputation gnawne at, and I shall not onely receive this villanous wrong, but stand under the adoption of abhominable termes, and by him that does mee this wrong: Termes, names: *Amaimon* sounds well: *Lucifer*, well: *Barbason*, well: yet they are Divels additions, the names of fiends: But Cuckold, Wittoll, Cuckold? the Divell himselfe hath not such a name. *Page* is an Asse, a secure Asse; hee will trust his wife, hee will not be jealous: I will rather trust a *Fleming* with my butter, *Parson Hugh* the *Welsh-man* with my Cheese, an *Irish-man* with my Aqua-vitæ-bottle, or a Theefe to walke my ambling gelding, then my wife with her selfe. Then she plots, then shee ruminates, then shee devises: and what they thinke in their hearts they may effect: they will breake their hearts but they will effect. Heaven bee prais'd for my jealousy: eleven o' clocke the howre, I will prevent this, detect my wife, bee reveng'd on *Falstaffe*, and laugh at *Page*. I will about it, better three houres too soone, then a mynute too late: fie, fie, fie: Cuckold, Cuckold, Cuckold.

*Exti.* 296

288-9. *ruminates*: *ruminates*-2-4F.

291. *Heaven*: *God*-Qq.

296. *Exti*: *Exit*-2-4F.



*Scena Tertia.*[*A field near Windsor.*]*Enter Caius, Rugby, Page, Shallow, Slender, Host.**Caius. Jacke Rugby?**Rug. Sir.**Caius. Vnt is the clocke, Jack.**Rug. 'Tis past the howre (Sir) that Sir Hugb promis'd to meet.**Cai. By gar, he has save his soule, dat he is no-come: hee has pray his Pible well, dat he is no-come: by gar (Jack Rugby) he is dead already, if he be come. 10**Rug. Hee is wise Sir: hee knew your worship would kill him if he came.**Cai. By gar, de herring is no dead, so as I vill kill him: take your Rapier, (Jacke) I vill tell you how I vill kill him.**Rug. Alas sir, I cannot fence.**Cai. Villanie, take your Rapier.**Rug. Forbeare: heer's company.*[*Enter Host, Shallow, Slender, and Page.*]*Host. 'Blesse thee, bully-Doctor.**Shal. 'Save you M<sup>r</sup>. Doctor Caius.*

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*Page. Now good M<sup>r</sup>. Doctor.**Slen. 'Give you good-morrow, sir.**Caius. Vat beall you one, two, tree, fowre, come for?**Host. To see thee fight, to see thee foigne, to see thee traverse, to see thee heere, to see thee there, to see thee passe thy puncto, thy stock, thy reverse, thy distance, thy montant: Is he dead, my Ethiopian? Is he dead, my Francisco? ha Bully? what saies my Esculapius? my Galien? my heart of Elder? ha? is he dead bully-Stale? is he dead?*5. *the de-3-4F.*28. *Galien: Galen-Rowe.*

*Cai.* By gar, he is de Coward-Jack-Priest of de worlde:  
he is not show his face. 31

*Host.* Thou art a Cypstakon-king-Urinal: *Hector of Greece* (my Boy)

*Cai.* I pray you beare witnesse, that me hære stay,  
sixe or seven, two tree howres for him, and kee is no-  
come.

*Sbal.* He is the wiser man (M. Docto) rhe is a curer of  
soules, and you a curer of bodies: if you should fight, you  
goe against the haire of your professions: is it not true,  
Master Page? 40

*Page.* Master *Shallow*; you have your selfe beene a  
great fighter, though now a man of peace.

*Sbal.* Body-kins M. Page, though I now be old, and  
of the peace; if I see a sword out, my finger itches to  
make one: though wee are Justices, and Doctors, and  
Church-men (M. Page) wee have some salt of our youth  
in us, we are the sons of women (M. Page.)

*Page.* 'Tis true, M<sup>r</sup>. *Shallow*. 48

*Sbal.* It wil be found so, (M. Page:) M. Doctor *Caius*,  
I am come to fetch you home: I am sworn of the peace:  
you have show'd your selfe a wise Physician, and Sir  
*Hugh* hath showne himselfe a wise and patient Church-  
man: you must goe with me, M. Doctor.

*Host.* Pardon, Guest-Justice; a Mounseur Mocke-  
water.

*Cai.* Mock-vater? vat is dat?

*Host.* Mock-water, in our English tongue, is Valour  
(Bully.)

*Cai.* By gar, then I have as much Mock-vater as de  
Englishman: scurvy-Jack-dog-Priest: by gar, mee vill  
cut his eares. 61

37. *Docto*) *rbe*: doctor: he-2-4F.

54. a *Monsieur*: a word, Mounseur-(29).

*Host.* He will Clapper-claw thee tightly (Bully.)

*Cai.* Clapper-de-claw? vat is dat?

*Host.* That is, he will make thee amends.

*Cai.* By-gar, me doe Jooke hee shall clapper-de-claw me, for by-gar, me vill have it.

*Host.* And I will provoke him to't, or let him wag.

*Cai.* Me tanck you for dat.

*Host.* And moreover, (Bully) but nrst, M<sup>r</sup>. Ghuest, and M. *Page*, & eeke Cavaleiro *Slender*, goe you through the Towne to *Frogmore*. [*Aside to them.*] 71

*Page.* Sir *Hugh* is there, is he?

*Host.* He is there, see what humor he is in: and I will bring the Doctor about by the Fields: will it doe well?

*Shal.* We will doe it.

*All.* Adieu, good M. Doctor.

[*Exeunt Page, Shal., and Slen.*]

*Cai.* By-gar, me vill kill de Priest, for he speake for a Jack-an-Ape to *Anne Page*. 78

*Host.* Let him die: sheath thy impatience: throw cold water on thy Choller: goe about the fields with mee through *Frogmore*, I will bring thee where Mistris *Anne Page* is, at a Farm-house a Feasting: and thou shalt wooe her: Cride-game, said I well?

*Cai.* By-gar, mee dancke you vor dat: by gar I love you: and I shall procure'a you de good Guest: de Earle, de Knight, de Lords, de Gentlemen, my patients.

*Host.* For the which, I will be thy adversary toward *Anne Page*: said I well?

*Cai.* By-gar, 'tis good: vell said.

*Host.* Let us wag then. 90

*Cai.* Come at my heelcs, *Jack Rugby*.

*Exeunt.*

83. *Cride-game*: Cried I ailm?—Dyce.

*Actus Tertius. Scœna Prima.*[*A field near Frogmore.*]

*Enter Evans, Simple, Page, Shallow, Slender, Host, Caius, | Rugby.*

*Evans.* I pray you now, good Master *Slender's* serving-man, and friend *Simple* by your name; which way have you look'd for Master *Caius*, that calls himselfe Doctor of Phisicke.

*Sim.* Marry Sir, the pittie-ward, the Parke-ward: every way: olde *Windsor* way, and every way but the Towne-way. 10

*Evan.* I most fehemently desire you, you will also looke that way.

*Sim.* I will sir.

[*Exit.*]

*Evan.* 'Plesse my soule: how full of Chollors I am, and trempling of minde: I shall be glad if he have deceived me: how melancholies I am? I will knog his Urinalls about his knaves costard,<sup>1</sup> when I have good oportunities for the orke: 'Plesse my soule: [*Sings*] *To shallow Rivers to whose | falls: melodious Birds sings Madrigalls: There will we make | our Peds of Roses: and a thousand fragrant posies. To shal- | low: 'Mercie on mee, I have a great dispositions to cry. | [Sings] Melodious birds sing Madrigalls:—When as I sat in Pa- | bilon: and a thousand vagram Posies. To shallow, &c. |* <sup>1</sup> head 23

[*Re-enter Simple.*]

*Sim.* Yonder he is comming, this way, Sir *Hugh*.

*Evan.* Hee's welcome: [*Sings*] *To shallow Rivers,*

18. *Rivers*: rivers—2-4F.

18-21. verse, 4 ll., and 1 broken—POPE.

22-3. verse, 4 ll.—CAPELL.

*to whose fals: | Heaven prosper the right: what weapons is he? |*

*Sim.* No weapons, Sir: these comes my Master, M<sup>r</sup>. *Shallow*, and another Gentleman; from *Frogmore*, over the stile, this way.

*Evan.* Fray you give mee my gowne, or else keepe it in your armes. 31

[*Enter Page, Shallow, and Slender.*]

*Shal.* How now Master Parson? good morrow good Sir *Hugh*: keepe a Gamester from the dice, and a good Student from his booke, and it is wonderfull.

*Slen.* [*Aside*] Ah sweet *Anne Page*.

*Page.* 'Save you, good Sir *Hugh*.

*Evan.* 'Plesse you from his mercy-sake, all of you.

*Shal.* What? the Sword, and the Word?

Doc you study them both, M<sup>r</sup>. Parson?

*Page.* And youthfull still, in your doublet and hose, this raw-rumaticke day? 41

*Evan.* There is reasons, and causes for it.

*Page.* We are come to you, to doc a good office, M<sup>r</sup>. Parson.

*Evan.* Fery-well: what is it?

*Page.* Yonder is a most reverend Gentleman; who (be-like) having received wrong by some person, is at most odds with his owne gravity and patience, that ever you saw. 49

*Shal.* I have lived soure-score yeeres, and upward: I never heard a man of his place, gravity, and learning, so wide of his owne respect.

*Evan.* What is he?

*Page.* I thinke you know him: M<sup>r</sup>. Doctor *Caius* the renowned French Physician.

*Evan.* Got's-will, and his passion of my heart: I had as lief you would tell me of a messe of porridge.

*Page.* Why?

*Evan.* He has no more knowledge in *Hibocrates* and *Galen*, and hee is a knave besides: a cowardly knave, as you would desires to be acquainted withall! 61.

*Page.* I warrant you, hee's the man should fight with him.

*Slen.* [*Aside*] O sweet *Anne Page*.

*Sbal.* It appeares so by his weapons: keepe them asunder: here comes Doctor *Caius*.

[*Enter Host, Caius, and Rugby.*]

*Page.* Nay good M<sup>r</sup>. Parson, keepe in your weapon.

*Sbal.* So doe you, good M<sup>r</sup>. Doctor.

*Host.* Disarme them, and let them question: let them keepe their limbs whole, and hack our English. 70

*Cai.* I pray you let-a-mee speake a word with your care; wherefore vill you not meet-a me?

*Evan.* [*Aside to Caius*] Pray you use your patience in good time. |

*Cai.* By-gar, you are de Coward: de Jack dog: John Ape.

*Evan.* [*Aside to Caius*] Pray you let us not be laughing-stocks to other | mens humors: I desire you in friendship, and I will one | way or other make you amends: [*Aloud*] I will knog your Urinal | about your knaves Cogs-combe | | for missing | your meetings and appointments]. 79

*Cai.* Diable: *Jack Rugby*: mine *Host de Jarteer*: have I not stay for him, to kill him? have I not at de place I did appoint?

61. *acquaiuted*: acquainted-2-4F.

78. *Urinal*: urinals-QQ.

79. bracketed words-QQ.

*Evan.* As I am a Christians-soule, now looke you: this is the place appointed, Ile bee judgement by mine *Host of the Garter*.

*Host.* Peace, I say, *Gallia and Gaule, French & Welch, Soule-Cürer, and Body-Curer.*

*Cai.* I, dat is very good, excellent.

*Host.* Peace, I say: heare mine Host of the Garter, Am I politicke? Am I subtile? Am I a Machivell? 90 Shall I loose my Doctor? No, hee gives me the Potions and the Motions. Shall I loose my Parson? my Priest? my Sir *Hugh*? No, he gives me the Proverbes, and the No-verbes. [Give me thy hand, terestiall,<sup>a</sup> | So.] Give me thy hand (Celestiall) so: Boyes of | Art, I have deceiv'd you both: I have directed you to | wrong places: your hearts are mighty, your skinnnes are whole; and let burn'd Sacke be the issue: Come, lay their swords to pawne: Follow me, Lad of peace, follow, follow, follow.

*Sbal.* Trust me, a mad Host: follow Gentlemen, follow. 101

*Slen.* [*Aside*] O sweet *Anne Page*.

[*Exeunt Sbal., Slen., Page, and Host.*]

*Cai.* Ha' do I perceive dat? Have you make-a-de-so? of us, ha, ha?

*Eva.* This is well, he has made us his vlowting-stog: I desire you that we may be friends: and let us knog our praines together to be revenge on this same scall-scurvy-cogging-companion the Host of the Garter. 108

*Cai.* By gar, with all my heart: he promise to bring me where is *Anne Page*: by gar he deceive me too.

*Evan.* Well, I will smite his noddles: pray you follow. [*Exeunt.*]

89-90. prose-POPE.

94. bracketed words-QQ.

98. *Lad*: lads-QQ.

90. *Machivell*: Machiavel-2 ROWE.

<sup>a</sup> *terestiall*: terrestrial-THEOBALD.

*Scena Secunda.*[*A street.*]

*Mist. Page, Robin, Ford, Page, Shallow, Slender,  
Host, | Evans, Caius.*

*Mist. Page.* Nay keepe your way (little Gallant) you were wont to be a follower, but now you are a Leader: whether had you rather lead mine eyes, or eye your masters heeles?

*Rob.* I had rather (forsooth) go before you like a man, then follow him like a dwarf.

*M. Pa.* O you are a flattering boy, now I see you'll be a Courtier. | 10

[*Enter Ford.*]

*Ford.* Well met mistress *Page*, whether go you.

*M. Pa.* Truly Sir, to see your wife, is she at home?

*Ford.* I, and as idle as she may hang together for want of company: I thinke if your husbands were dead, you two would marry.

*M. Pa.* Be sure of that, two other husbands.

*Ford.* Where had you this pretty weather-cocke?

*M. Pa.* I cannot tell what (the dickens) his name is my husband had him of, what do you cal your Knights name sirrah? |

*Rob.* Sir *John Falstaffe.* 20

*Ford.* Sir *John Falstaffe.*

*M. Pa.* He, he, I can never hit on's name; there is such a league betweene my goodman, and he: is your Wife at home indeed? |

*Ford.* Indeed she is.

*M. Pa.* By your leave sir, I am sicke till I see her.

[*Exeunt Mrs. Page and Robin.*]



*Ford.* Has *Page* any braines? Hath he any eies? Hath he any thinking? Sure they sleepe, he hath no use of them: why this boy will carrie a letter tywentie mile as easie, as a Canon will shoot point-blanke twelve score: hee peeces out his wives inclination: he gives her folly motion and advantage: and now she's going to my wife, & *Falstaffes* boy with her: A man may heare this showre sing in the winde; and *Falstaffes* boy with her: good plots, they are laide, and our revolted wives share damnation together. Well, I will take him, then torture my wife, plucke the borrowed vaile of modestie from the so-seeming Mist. *Page*, divulge *Page* himselfe for a secure and wilfull *Action*, and to these violent proceedings all my neighbors shall cry ayme. [*Clock is heard.*] The clocke gives me my Qu, | and my assurance bids me search, there I shall finde *Fal-* | *staffe*: I shall be rather praised for this, then mock'd, for | it is as possitive, as the earth is firme, that *Falstaffe* is | there: I will go.

[*Enter Page, Shallow, Slender, Host, Sir Hugh Evans, Caius, and Rugby.*]

*Sbal. Page, &c.* Well met M<sup>r</sup> *Ford*. 44

*Ford.* Trust me, a good knotte; I have good cheere at home, and I pray you all go with me.

*Sbal.* I must excuse my selfe M<sup>r</sup> *Ford*.

*Slen.* And so must I Sir,

We have appointed to dine with Mistris *Anne*,  
And I would not breake with her for more mony 50  
Then Ile speake of.

*Sbal.* We have linger'd about a match betweene *An Page*, and my cozen *Slender*, and this day wee shall have our answer.

48-51. prose-Prose.

*Slen.* I hope I have your good will Father *Page*.

*Pag.* You have M<sup>r</sup> *Slender*, I stand wholly for you,  
But my wife (M<sup>r</sup> Doctor)<sup>s</sup> is for you altogether.

*Cai.* I be-gar, and de Maid <sup>is</sup> love-a-me: my nursh-  
a-Quickly tell me so mush. 59

*Host.* What say you to yong M<sup>r</sup> *Fenton*? He capers,  
he dances, he has eies of youth: he writes verses, hee  
speakes holliday, he smels April and May, he wil carry't,  
he will carry't, 'tis in his buttons, he will carry't.

*Page.* Not by my consent I promise you. The Gentle-  
man is of no having, hee kept companie with the wilde  
Prince, and *Pointz*: he is of too high a Region, he knows  
too much: no, hee shall not knit a knot in his fortunes,  
with the finger of my substance: if he take her, let him  
take her simply: the wealth I have waits on my consent,  
and my consent goes not that way. 70

*Ford.* I beseech you heartily, some of you goe home  
with me to dinner: besides your cheere you shall have  
sport, I will shew you a monster: M<sup>r</sup> Doctor, you shal  
go, so shall you M<sup>r</sup> *Page*, and you Sir *Hugh*.

*Sbal.* Well, fare you well:

We shall have the freer woing at M<sup>r</sup> *Pages*.

[*Exit Sbal. and Slen.*]

*Cai.* Go home *John Rugby*, I come anon.

[*Exit Rugby.*]

*Host.* Farewell my hearts, I will to my honest Knight  
*Falstaffe*, and drinke Canarie with him. [*Exit.*]

*Ford.* [*Aside*] I thinke I shall drinke in Pipe-wine  
first with | him, Ile make him dance. Will you go,  
Gentles? | 81

*All.* Have with you, to see this Monster. *Exeunt*

*Scena Tertia.*[*A room in Ford's house.*]

*Enter M. Ford, M. Page, Servants, Robin, Falstaffe,  
Ford, Page, Caius, Evans.*

*Mist. Ford.* What *John*, what *Robert*.

*M. Page.* Quickly, quickly: Is the Buck-basket——

*Mis. Ford.* I warrant. What *Robin* I say.

[*Enter Servants with a basket.*]

*Mis. Page.* Come, come, come.

*Mist. Ford.* Here, set it downe. 8

*M. Pag.* Give your men the charge, we must be briefe,

*M. Ford.* Marrie, as I told you before (*John & Robert*)  
be ready here hard-by in the Brew-house, & when I so-  
dainly call you, come forth, and (without any pause, or  
staggering) take this basket on your shoulders: that done,  
trudge with it in all hast, and carry it among the Whit-  
sters in *Datchet* Mead, and there empty it in the muddie  
ditch,, close by the Thames side.

*M. Page.* You will do it?

*M. Ford.* I ha told them over and over, they lacke no  
direction. |

Be gone, and come when you are call'd.

[*Exeunt Servants.*]

*M. Page.* Here comes little *Robin*. 20

[*Enter Robin.*]

*Mist. Ford.* How now my Eyas-Musket,<sup>1</sup> what  
newes with you? | <sup>1 little hawk</sup>

*Rob.* My M. Sir *John* is come in at your backe doore  
(*Mist. Ford*, and requests your company.

<sup>15.</sup> *Datchet*: *Datchet*--2Rowe.

*M. Page.* You litle Jack-a-lent,<sup>1</sup> have you bin true to us

*Rob.* I, Ile be sworne: my Master knowes not of your being heere: and hath threatned to put me into everlasting liberty, if I tell you of it: for he swears he'll turne me away.

*Mist. Pag.* Thou'rt a good boy: this secrety of thine shall be a Tailor to thee, and shal make thee a new doublet and hose. Ile go hide me. 31

*Mi. Ford.* Do so: go tell thy Master, I am alone: *Mist. Page*, remember you your *Qu.* [*Exit Robin.*]

*Mist. Pag.* I warrant thee, if I do not act it, hisse me. [*Exit.*]

*Mist. Ford.* Go-too then: we'll use this unwholsome humidity, this grosse-watry Pumpion; we'll teach him to know Turtles from Jayes.

[*Enter Falstaff.*]

*Fal.* Have I caught thee, my heavenly Jewell? Why now let me die, for I have liv'd long enough: This is the period of my ambition: O this blessed houre. 4

*Mist. Ford.* O sweet Sir *John*.

*Fal.* *Mist. Ford*, I cannot cog,<sup>2</sup> I cannot prate (*Mist. Ford*) now shall I sin in my wish; I would thy Husband were dead, Ile speake it before the best Lord, I would make thee my Lady. 2 cheat

*Mist. Ford.* I your Lady Sir *John*? Alas, I should bee a pittifull Lady.

*Fal.* Let the Court of France shew me such another: I see how thine eye would emulate the Diamond: Thou hast the right arched-beauty of the brow, that becomes the Ship-tyre,<sup>3</sup> the Tyre-valiant,<sup>3</sup> or any Tire of Venetian admittance. 3 fashions in hair-dressing 52

*Mist. Ford.* A plaine Kerchiefe, Sir *John*: My browes become nothing else, nor that well neither.

*Fal.* [By the Lord] Thou art a tyrant to say so: thou wouldst make | an absolute Courtier, and the firme fixture of thy foote, | would give an exceilent motion to thy gate, in a semi- | circled Farthingale. I see what thou wert if Fortune thy | foe, were not Nature thy friend: Come, thou canst not | hide it. 60

*Mist. Ford.* Beleeve me, ther's no such thing in me.

*Fal.* What made me love thee? Let that perswade thee. Ther's something extraordinary in thee: Come, I cannot cog, and say thou art this and that, like a-manie of these lipping-hauthorne buds, that come like women in mens apparrell, and smell like Bucklers-berry in simple time: I cannot, but I love thee, none but thee; and thou deserv'st it.

*M. Ford.* Do not betray me sir, I feare you love M. Page.

*Fal.* Thou mightst as well say, I love to walke by the Counter-gate, which is as hatefull to me, as the recke of a Lime-kill. 72

*Mis. Ford.* Well, heaven knowes how I love you, And you shall one day finde it.

*Fal.* Keepe in that minde, Ile deserve it.

*Mist. Ford.* Nay, I must tell you, so you doe; Or else I could not be in that minde.

*Rob. Mistris Ford, Mistris Ford:* heere's Mistris Page at | the doore, sweating, and blowing, and looking wildely, | and would needs speake with you presently.

*Fal.* She shall not see me, I will ensconce mee behinde the Arras. 82

*M. Ford.* Pray you do so, [*Falstaff bides himself.*] she's a very tatling woman. |

55. bracketed words-QQ.

55. tyrant: traitor-QQ.

58-9. thy foe, were not Nature: thy foe were not, Nature-2-4F.

73-4. prose-Rowe.

[*Re-enter Mistress Page and Robin.*]

Whats the matter? How now?

*Mist. Page.* O mistress *Ford* what have you done?  
You'r sham'd, y'are overthrowne, y'are undone for ever.

*M. Ford.* What's the matter, good mistress *Page*?

*M. Page.* O weladæy, mist. *Ford*, having an honest man  
to your husband, to give him such cause of suspition.

*M. Ford.* What cause of suspition? 90

*M. Page.* What cause of suspition? Out upon you:  
How am I mistooke in you?

*M. Ford.* Why (alas) what's the matter?

*M. Page.* Your husband's comming hether (Woman)  
with all the Officers in Windsor, to search for a Gentle-  
man, that he sayes is heere now in the house; by your  
consent to take an ill advantage of his absence: you are  
undone.

*M. Ford.* 'Tis not so, I hope. 99

*M. Page.* Pray heaven it be not so, that you have such  
a man heere: but 'tis most certaine your husband's com-  
ming, with halfe Windsor at his heeles, to serch for such  
a one, I come before to tell you: If you know your selfe  
cleere, why I am glad of it: but if you have a friend here,  
convey, convey him out. Be not amaz'd, call all your  
senses to you, defend your reputation, or bid farwell to  
your good life for ever.

*M. Ford.* What shall I do? There is a Gentieman my  
deere friend: and I feare not mine owne shame so much,  
as his perill. I had rather then a thousand pound he were  
out of the house. 111

*M. Page.* For shame, never stand (you had rather, and  
you had rather:) your husband's heere at hand, bethinke  
you of some conveyance: in the house you cannot hide  
him. Oh, how have you deceiv'd me? Look, heere is a

basket, if he be of any reasonable stature, he may creepe in heere, and throw fowle linnen upon him, as if it were going to bucking:<sup>1</sup> Or it is whitening<sup>2</sup> time, send him by your two men to *Datchet-Meade*. <sup>1</sup>*bleaching* <sup>2</sup>*washing*

*M. Ford.* He's too big to go in there: what shall I do?

*Fal.* [*Coming forward*] Let me see't, let me see't,  
O let me see't: | 121

Ile in, Ile in: Follow your friends counsell, Ile in.

*M. Page.* What Sir *John Faistaff*? Are these your Letters, Knight?

*Fal.* I love thee, helpe mee away: let me creepe in heere: ile never. —

[*Gets into the basket; they cover him with foul linen.*]

*M. Page.* Helpe to cover your master (Boy:) Call your men (*Mist. Ford.*) You dissembling Knight.

*M. Ford.* What *John*, *Robert*, *John*; [*Exit Robin. Re-enter Servants.*] Go, take up these | cloathes heere, quickly: Wher's the Cowle-staffe? Look | how you drumble? Carry them to the Landresse in *Dat-* | *chet* mead: quickly, come. | <sup>3</sup>*dawdle* 132

[*Enter Ford, Page, Caius, and Sir Hugh Evans.*]

*Ford.* 'Pray you come nere; if I suspect without cause, Why then make sport at me, then let me be your jest, I deserve it: How now? Whether beare you this?

*Ser.* 'To the Landresse forsooth?

*M. Ford.* Why, what have you to doe whether they beare it? You were best meddle with buck-washing.

*Ford.* Buck? I would I could wash my selfe of the Buck: |

Bucke, hucke, bucke, I bucke: I warrant you Bucke, And of the season too; it shall appeare. 141

[*Exeunt Servants with the basket.*]

123. *Faistaff*: *Falstaff*-2-4F.

139-41. prose-Rowe.

Gentlemen, I have dream'd to night, Ile tell you my dreame: heere, heere, heere bee my keyes, ascend my Chambers, search, seeke, finde out: Ile warrant wee'le unkennell the Fox. Let me stop this way first: [*Locking the door*] so, now | uncape.

*Page.* Good master *Ford*, be contented:  
You wrong your selfe too much.

*Ford.* True (master *Page*) up Gentlemen,  
You shall see sport anon: 150  
Follow me Gentlemen. [*Exit.*]

*Evans.* This is fery fantastickall humors and jealousies.

*Caius.* By gar, 'tis no-the fashion of France:  
It is not jealous in France.

*Page.* Nay follow him (Gentlemen) see the yssue of his search. [*Exeunt Page, Caius, and Evans.*]

*Mist. Page.* Is there not a double excellency in this?

*Mist. Ford.* I know not which pleases me better,  
That my husband is deceived, or Sir *John*.

*Mist. Page.* What a taking was hee in, when your husband askt who was in the basket? 161

*Mist. Ford.* I am halfe affraid he will have neede of washing: so throwing him into the water, will doe him a benefit.

*Mist. Page.* Hang him dishonest rascall: I would all of the same straine, were in the same distresse.

*Mist. Ford.* I thinke my husband hath some speciall suspicion of *Falstaffs* being heere: for I never saw him so grosse in his jealousie till now. 169

*Mist. Page.* I will lay a plot to try that, and wee will yet have more trickes with *Falstaffe*: his dissolute disease will scarce obey this medicine.

*Mis. Ford.* Shall we send that foolishion Carion, Mist.



*Quickly* to him, and excuse his throwing into the water, and give him another hope, to betray him to another punishment?

*Mist. Page.* We will do it: let him be sent for to morrow eight a clocke to have amends.

[*Re-enters Ford, Page, Caius, and Evans.*]

*Ford.* I cannot finde him: may be the knave bragg'd of that he could not compassse. 180

*Mis. Page.* [*Aside to Mrs. Ford*] Heard you that?

*Mis. Ford.* You use me well, M. *Ford*? Do you?

*Ford.* I, I do so.

*M. Ford.* Heaven make you better then your thoughts

*Ford.* Amen.

*Mj. Page.* You do your selfe mighty wrong (*M. Ford*)

*Ford.* I, I: I must beare it.

*Ev.* If there be any pody in the house, & in the chambers, and in the coffers, and in the presses: heaven forgive my sins at the day of judgement. 190

*Caius.* Be gar, nor I too: there is no-bodies.

*Page.* Fy, fy, M. *Ford*, are you not ashem'd? What spirit, what divell suggests this imagination? I wold not ha your distemper in this kind, forthe welth of *Windsor castle*.

*Ford.* 'Tis my fault (*M. Page*) I suffer for it.

*Evans.* You suffer for a pad conscience: your wife is as honest a o'mans, as I will desires among five thousand, and five hundred too.

*Cai.* By gar, I see 'tis an honest woman. 199

*Ford.* Well, I promis'd you a dinner: come, come, walk in the Parke, I pray you pardon me: I wil hereafter make knowne to you why I have done this. Come wife, come *Mi. Page*, I pray you pardon me. Pray hartly pardon me.

192. *ashem'd*: *asham'd*-2-4F.

203. *bartly*: *heartily*-4F.

*Page.* Let's goin Gentlemen, but (trust me) we'l mock him: I doe invite you to morrow morning to my house to breakfast: after we'll a Birding together, I have a fine Hawke for the bush. Shall it be so:

*Ford.* Any thing.

*Ev.* If there is one, I shall make two in the Companie

*Ca.* If there be one, or two, I shall make-a-theturd.

*Ford.* Pray you go, M. *Page.* 211

*Eva.* I pray you now remembrance to morrow on the lowsie knave, mine Host.

*Cai.* Dat is good by gar, withall my heart. -

*Eva.* A lowsie knave, to have his gibes, and his mockeries.  
*Exeunt.*

### Scæna Quarta.

[*A room in Page's house.*]

*Enter Fenton, Anne, Page, Shallow, Slender,  
Quickly, Page, Mist. Page.*

*Fen:* I see I cannot get thy Fathers love,  
Therefore no more turne me to him (sweet Nan.)

*Anne.* Alas, how then?

*Fen.* Why thou must be thy selfe.

He doth object, I am too great of birth,  
And that my state being gall'd with my expence,  
I seeke to heale it onely by his wealth. 10  
Besides these, other harres he layes before me,  
My Riots past, my wilde Societies,  
And tels me 'tis a thing impossible  
I should love thee, but as a property.

*An.* May be he tels you true.

[*Fen.*] No, heaven so speed me in my time to come,  
Albeit I will confesse, thy Fathers wealth

Was the first motive that I woo'd thee (*Anne*)  
 Yet wooing thee, I found thee of more valew  
 Then stamper in Gold, or summes in sealed bagges: 20  
 And 'tis the very riches of thy selfe,  
 That now I ayme at.

*An.* Gentle M. *Fenton*,  
 Yet seeke my Fathers love, still seeke it sir,  
 If opportunity and humblest suite  
 Cannot attaine it, why then harke you hither.  
 [*They converse apart.*]

[*Enter Shallow, Slender, and Mistress Quickly.*]

*Shal.* Breake their talke Mistris *Quickly*,  
 My Kinsman shall speake for himselfe.

*Slen.* Ile make a shaft or a bolt on't, slid, tis but ventu-  
 ring. |

*Shal.* Be not dismaid. 30

*Slen.* No, she shall not dismay me:  
 I care not for that, but that I am affcard.

\* *Qui.* Hark ye, M. *Slender* would speak a word with you

*An.* I come to him. This is my Fathers choice:  
 [*Aside*] O what a world of vilde ill-favour'd faults  
 Lookes handsome in three hundred pounds a yeere?

*Qui.* And how do's good Master *Fenton*?  
 Pray you a word with you.

*Shal.* Shee's comming; to her Coz:  
 O boy, thou hadst a father. 40

*Slen.* I had a father (*M. An*) my uncle can tel you good  
 jests of him: pray you Uncle, tel Mist. *Anne* the jest how  
 my Father stole two Geese out of a Pen, good Unckle.

*Shal.* Mistris *Anne*, my Cozen loves you.

*Slen.* I that I do, as well as I love any woman in Glo-  
 cestershire.

*Sbal.* He will maintaine you like a Gentlewoman.

*Slén.* I that I will, come cut and long-taile, under the degree of a Squire.

*Sbal.* He will make you a hundred and fiftie pounds joynture. 51

*Anne.* Good Maister *Shallow* let him woo for himselfe.

*Sbal.* Marrie I thanke you for it: I thanke you for that good comfort: she calls you (*Coz*) Ile leave you.

*Anne.* Now Master *Slender*.

*Slén.* Now good Mistris *Anne*.

*Anne.* What is your will?

*Slén.* My will? Odd's-hart-lings, that's a prettie jest indeede: I ne're made my Will yet (I thanke Heaven:) I am not such a sickely creature, I give Heaven praise. 52

*Anne.* I meane (*M. Slender*) what wold you with me?

*Slén.* Truly, for mine owne part, I would little or nothing with you: your father and my uncle hath made motions: if it be my lucke, so; if not, happy man bee his dole, they can tell you how things go, better then I can: you may aske your father, heere he comes.

[*Enter Page and Mrs. Page.*]

*Page.* Now M<sup>r</sup> *Slender*; Love him daughter *Anne*. Why how now? What does M<sup>r</sup> *Fenter* here? 70  
You wrong me Sir, thus still to haunt my house.  
I told you Sir, my daughter is disposd of.

*Fen.* Nay M<sup>r</sup> *Page*, be not impatient.

*Mist. Page.* Good M. *Fenton*. come not to my child.

*Page.* She is no match for you.

*Fen.* Sir, will you heare me?

70. *Fenter*: *Fenton*-Qq. 2-4F.

*Page.* No, good *M. Fenton*.  
 Come *M. Shallow*: Come sonne *Slender*, in;  
 Knowing my minde, you wrong me (*M. Fenton*.)  
 [*Exeunt Page, Shallow, and Slender.*]

*Qui.* Speake to Mistris *Page*. 80

*Fen.* Good Mist. *Page*, for that I love your daughter  
 In such a righteous fashion as I do,  
 Perforce, against all checkes, rebukes, and manners,  
 I must advance the colours of my love,  
 And not retire. Let me have your good will.

*An.* Good mother, do not marry me to yond foole.

*Mist. Page.* I meane it not, I seeke you a better husband.

*Qui.* That's my master, *M. Doctor*.

*An.* Alas I had rather be set quick i'th earth, 90  
 And lawl'd to death with Turnips.

*Mist. Page.* Come, trouble not your selfe good *M. Fenton*, I will not be your friend, nor enemy:  
 My daughter will I question how she loves you,  
 And as I finde her, so am I affected:  
 Tilt then, farewell Sir, she must needs go in,  
 Her father will be angry.

*Fen.* Farewell gentle Mistris: farewell *Nan*.

[*Exeunt Mrs. Page and Anne.*]

*Qui.* This is my doing now: Nay, saide I, will you  
 cast away your childe on a Foole, and a Physitian: 100  
 Looke on *M. Fenton*, this is my doing.

*Fen.* I thanke thee: and I pray thee once to night,  
 Give my sweet *Nan* this Ring: there's for thy paines.

*Qui.* Now heaven send thee good fortune, [*Exit Fenton.*]  
 a kinde | heart he hath: a woman would run  
 through fire & wa- | ter for such a kinde heart. But

yet, I would my Maister | had Mistris *Anne*, or I would  
*M. Slender* had her: or (in | sooth) I would *M. Fenton*  
 had her; I will do what I can | for them all three, for  
 so I have promised, and Ile bee as | good as my word,  
 but speciously for *M. Fenton*.\* Well, I | must of an-  
 other errand to Sir *John Falstaffe* from my two | Mis-  
 tresses: what a beast am I to slacke it. | *Exeunt* 112

*Scena Quinta.*

[*A room in the Garter Inn.*]

*Enter Falstaffe, Bardolfe, Quickly, Ford.*

*Fal.* *Bardolfe* I say.

*Bar.* Heere Sir.

*Fal.* Go, fetch me a quart of Sacke, put a tost in't.

[*Exit Bardolfe.*]

Have I liv'd to be carried in a Basket like a barrow of  
 butchers Offall? and to be throwne in the Thames? Wel,  
 if I be serv'd such another trick, Ile have my braines  
 'tane out and butter'd, and give them to a dogge for a  
 New-yeares gift. The rogues slighted me into the river  
 with as little remorse, as they would have drown'de a  
 blinde bitches Puppies, fiftene i'th litter: and you may  
 know by my size, that I have a kinde of alacrity in sink-  
 ing: if the bottome were as deepe as hell, I shold down.  
 I had beene drown'd, but that the shore was shelvy and  
 shallow: a death that I abhorre: for the water swelles a  
 man; and what a thing should I have beene, when I  
 had beene swel'd? I should have beene a Mountaine of  
 Mummie.

[*Re-enter Bardolfe with sack.*]

*Bar.* Here's *M.* *Quickly* Sir to speake with you. 20

*Fal.* Come, let me poure in some Sack to the Thames

water: for my bellies as cold as if I had swallow'd snow-balls, for pills to coole the reines. Call her in.

*Bar.* Come in woman.

[*Enter Mistress Quickly.*]

*Qui.* By your leave: I cry you mercy?  
Give your worship good morrow.

*Fal.* Take away these Challices:  
Go, brew me a pottle of Sacke finely.

*Bard.* With Egges, Sir? 29

*Fal.* Simple of it selfe: Ile no Pullet-Sperme in my  
brewage. How now? [*Exit Bardolph.*]

*Qui.* Marry Sir, I come to your worship from M. Ford.

*Fal. Mist. Ford?* I have had Ford enough: I was thrown  
into the Ford; I have my belly full of Ford.

*Qui.* Alas the day, (good-heart) that was not her  
fault: she do's so take on with her men; they mistooke  
their erection.

*Fal.* So did I mine, to build upon a foolish Womans  
promise. | 38

*Qui.* Well, she laments Sir for it, that it would yern  
your heart to see it: her husband goes this morning a  
birding; she desires you once more to come to her, be-  
tweene eight and nine: I must carry her word quickely,  
she'll make you amends I warrant you.

*Fal.* Well, I will visit her, tell her so: and bidde her  
thinke what a-man is: Let her consider his frailety, and  
then Judge of my merit.

*Qui.* I will tell her.

*Fal.* Do so. Betweene nine and ten saist thou?

*Qui.* Eight and nine Sir.

*Fal.* Well, be gone: I will not misse her. 50

*Qui.* Peace be with you Sir. [Exit.]

*Fal.* I mervaille I heare not of M<sup>r</sup> *Broome*: he sent me word to stay within: I like his money well.

Oh, heere be comes.

[Enter *Ford*.]

*Ford.* Blesse you Sir.

*Fal.* Now M. *Broome*, you come to know  
What hath past betweene me, and *Ford*s wife.

*Ford.* That indeed (Sir *John*) is my businesse.

*Fal.* M. *Broome* I will not lye to you,  
I was at her house the houre she appointed me. 60

*Ford.* And sped you Sir?

*Fal.* very ill-favouredly M. *Broome*.

*Ford.* How so sir, did she change her determination?

*Fal.* No (M. *Broome*) but the peaking Curnuto her husband (M. *Broome*) dwelling in a continual larum of jelousie, coms me in the instant of our encounter, after we had embrast, kist, protested, & (as it were) spoke the prologue of our Comedy: and at his heeles, a rabble of his companions, thither provoked and instigated by his distemper, and (forsooth) to serch his house for his wives Love. 70

*Ford.* What? While you were there?

*Fal.* While I was there.

*Ford.* And did he search for you, & could not find you?

*Fal.* You shall heare. As good lucke would have it, comes in one *Mist. Page*, gives intelligence of *Ford*s approach: and in her invention, and *Ford*s wives distraction, they convey'd me into a bucke-basket.

*Ford.* A Buck-basket? 78

*Fal.* Yes: a Buck-basket: ram'd mee in with foule  
Shirts and Smockes, Socks, foule Stockings, greasie

54. be: he-3-4F.

56-7. prose-Rowe.

70. wives: wife's-Rowe.

79. You: a: By the Lord, a-Rowe.



Napkins, that (*Master Broome*) there was the rankest compound of villanous smgll, that ever offended nostrill.

*Ford.* And how long<sup>o</sup> lay you there? 84

*Fal.* Hey, you shall heare (*Master Broome*) what I have sufferd, to bring this woman<sup>o</sup> to evill, for your good: Being thus cram'd in the Basket, a couple of *Fords* knaves, his Hindes, were cald forth by their Mistress, to carry mee in the name of foule Cloathes to *Datchet-lane*: they tooke me on their shoulders: met the jealous knave their Master in the doore; who ask'd them once or twice what they had in their Basket? I quak'd for feare least the Lunatique Knave would have search'd it: but Fate (ordaining he should be a Cuckold) held his hand: well, on went hee, for a search, and away went I for foule Cloathes: But marke the sequell (*Master Broome*) I suffered the pangs of three severall deaths: First, an intollerable fright, to be detected with a jealous rotten Bell-weather: Next to be compass'd like a good Bilbo in the circumference of a Pecke, hilt to point, heele to head. And then to be stopt in like a strong distillation with stinking Cloathes, that fretted in their owne grease: thinke of that, a man of my Kidney; thinke of that, that am as subject to heate as butter; a man of continuall dissolution, and thaw: it was a miracle to scape suffocation. And in the height of this Bath (when I was more then halfe stew'd in grease (like a Dutchish) to be throwne into the Thames, and coold, glowing-hot, in that serge like a Horse-shoo; thinke of that; hissing hot: thinke of that (*Master Broome.*) 112

*Ford.* In good sadnesse Sir, I am sorry, that for my sake you have sufferd all this.

My suite then is desperate: You'll undertake her no more?

*Fal.* Master *Broome*: I will be throwne into *Etna*, as I have beene into *Thames*, ere I will leave her thus; her Husband is this morning gone a Biding: I have received from her another ambassie of meeting: 'twixt eight and nine is the 'houre (*Master Broome.*) 122

*Ford.* 'Tis past eight already Sir.

*Fal.* Is it? I will then addresse mee to my appointment: Come to mee at your convenient leisure, and you shall know how I speede: and the conclusion shall be crowned with your enjoying her: adieu: you shall have her (*Master Broome*) *Master Broome*, you shall cuckold *Ford.* 129

*Ford.* Hum: ha? Is this a vision? Is this a dreame? doe I sleepe? Master *Ford* awake, awake Master *Ford*: ther's a hole made in your best coate (*Master Ford*;) this 'tis to be married; this 'tis to have *Lynnen*, and *Buck-baskets*: Well, I will proclaime my selfe what I am: I will now take the Leacher: hee is at my house: hee cannot scape me: 'tis impossible hee should: hee cannot creepe into a halfe-penny purse, nor into a *Pepper-Boxe*: But least the *Divell* that guides him, should aide him, I will search impossible places: though what I am, I cannot avoide; yet to be what I would not, shall not make me tame: If I have hornes, to make one mad, let the proverbe goe with me, Ile be horne-mad. *Exeunt.* 143

*Actus Quartus. Scœna Prima.*[*A Street.*]*Enter Mistris Page, Quickly, William, Evans.**Mist. Pag.* Is he at *M. Fords* already think'st thou?*Qui.* Sure he is by this; or will be presently; but truly he is very couragious mad, about his throwing into the water. *Mistris Ford* desires you to come so-dainely.*Mist. Pag.* He be with her by and by: He but bring my yong-man here to Schoole: looke where his Master comes; 'tis a playing day I see: [*Enter Sir Hugh Evans.*] how now *Sir Hugh*, no | Schoole to day? 11*Eva.* No: Master *Slender* is let the Boyes leave to play.*Qui.* 'Blessing of his heart.*Mist. Pag.* *Sir Hugh*, my husband saies my sonne profits nothing in the world at his Booke: I pray you aske him some questions in his Accidence.*Ev.* Come hither *William*; hold up your head; come.*Mist. Pag.* Come-on *Sirha*; hold up your head; answer your Master, be not afraid.*Eva.* *William*, how many Numbers is in *Nownes*?*Will.* Two. 21*Qui.* Truly, I thought there had bin one Number more, because they say od's-Nownes.*Eva.* Peace, your tatlings. What is (*Faire*) *William*?*Will.* *Pulcher*.*Qu.* *Powlcats*? there are fairer things then *Powlcats*, sure.*Eva.* You are a very simplicity o'man: I pray you peace. What is (*Lapis*) *William*?*Will.* A Stone. 30*Eva.* And what is a Stone (*William*?)

*Will.* A Peeble.

*Eva.* No; it is *Lapis*: I pray you remember in your praine.

*Will.* *Lapis*.

*Eva.* That is a good *William*: what is he (*William*) that do's lend Articles.

*Will.* Articles are borrowed of the Pronounce; and be thus declined. *Singulariter nominativo hic, hæc, hoc.*

*Eva.* *Nominativo big, bag, bog*: pray you marke: *genitive hujus*: Well: what is your *Accusative-case*? 41

*Will.* *Accusativo binc.*

*Eva.* I pray you have your remembrance (childe) *Accusativo bing, bang, bog*.

*Qu.* Hang-hog, is latten for Bacon, I warrant you.

*Eva.* Leave your prables (o'man) What is the *Focative case* (*William*)?

*Will.* O, *Vocativo*, O.

*Eva.* Remember *William*, *Focative*, is caret.

*Qu.* And that's a good roote.

50

*Eva.* O'man, forbear.

*Mist. Pag.* Peace.

*Eva.* What is your *Genitive case plurall* (*William*)?

*Will.* *Genitive case*?

*Eva.* I.

*Will.* *Genitive borum, harum, borum*.

*Qu.* 'Vengeance of Ginyes case; sic on her; never name her (childe) if she be a whore.

*Eva.* For shame o'man.

59

*Qu.* You doe ill to teach the childe such words: hee teaches him to hic, and to hac; which they'll doe fast enough of themselves, and to call *horum*; sic upon you.

33. remember: remember-2-4F.

45. latten: Latin (Latine)-3-4F.

57. Ginyes: Jenny's-CAPELL.

*Evans.* O'man, art thou Lunatic? Hast thou no understandings for thy Cases, & the numbers of the Genders? Thou art as foolish Christian creatures, as I would desires.

*M<sup>r</sup>. Page.* Pre'thee hold thy peace.

*Ev.* Shew me now (*William*) some declensions of your Pronounes.

*Will.* Forsooth, I have forgot. 70

*Ev.* It is *Qui, que, quod*; if you forget your *Qui*es, your *Que*s, and your *Quod*s, you must be preeches: Goe your waies and play, go. <sup>1 ready</sup>

*M. Pag.* He is a better scholler then I thought he was.

*Ev.* He is a good sprag<sup>1</sup>-memory: Farewel *Mis. Page.*

*Mis. Page.* Adieu good Sir *Hugh*: [*Exit Sir Hugh.*]  
Get you home boy, Come we stay too long. *Exeunt.*

### *Scena Secunda.*

[*A room in Ford's house.*]

*Enter Falstoffs, Mist. Ford, Mist. Page, Servants,  
Ford, | Page, Caius, Evans, Shallow.*

*Fal. Mi. Ford,* Your sorrow hath eaten up my suffe-  
rance; I see you are obsequious in your love, and I pro-  
fesse requitall to a haire bredth, not onely *Mist. Ford*,  
in the simple office of love, but in all the accustrement,  
complement, and ceremony of it: But are you sure of  
your husband now?

*Mis. Ford.* Hee's a birding (sweet Sir *John*.) 10

*Mis. Page.* [*W'itbin*] What hoa, gossip *Ferd*: what  
hoa. |

*Mis. Ford.* Step into th' chamber, Sir *John*.

[*Exit Falstaff.*]

63. *Lunatic*s: lunatics (lunaticks)—CAPELL.

71-2. *que* .. *Que*s: *que* .. *qu*es—POPE.

[*Enter Mistress Page.*]

*Mis. Page.* How now, (sweete heart) whose at home besides your selfe?

*Mis. Ford.* Why none but mine owne people.

*Mis. Page.* Indeed?

*Mis. Ford.* No certainly: [*Aside to, her*] Speake louder. |

*Mist. Pag.* Truly, I am so glad you have no body here.

*Mist. Ford.* Why?

19

*Mis. Page.* Why woman, your husband is in his olde lines againe: he so takes on yonder with my husband, so railles against all married mankinde; so curses all *Eves* daughters, of what complexion soever; and so buffettes himselfe on the for-head: crying peere-out, peere-out, that any madnesse I ever yet beheld, seem'd but fawnesse, civility, and patience to this his distemper he is in now: I am glad the fat Knight is not heere.

*Mist. Ford.* Why, do's he talke of him?

28

*Mist. Page.* Of none but him, and swears he was carried out the last time hee search'd for him, in a Basket: Protests to my husband he is now heere, & hath drawne him and the rest of their company from their sport, to make another experiment of his suspition: But I am glad the Knight is not heere; now he shall see his owne foolerie.

*Mist. Ford.* How neere is he Mistris *Page*?

*Mist. Pag.* Hard by, at street end; he wil be here anon. |

*Mist. Ford.* I am undone, the Knight is heere. 38

*Mist. Page.* Why then you are utterly sham'd, & hee's but a dead man. What a woman are you? Away with him, away with him: Better shame, then murder.

*Mist. Ford.* Which way should he go? How should I bestow him? Shall I put him into the basket again?

[*Re-enter Falstaff.*]

*Fal.* No, Ile come no more i'th Basket:  
May I not go out ere he come?

*Mist. Page.* Alas: three of M<sup>r</sup>. *Ford*'s brothers watch the doore with Pistols, that none shall issue out: otherwise you might slip away ere hee came: But what make you heere? 49

*Fal.* What shall I do? Ile creepe up into the chimney.

*Mist. Ford.* There they alwaies use to discharge their Birding-peeces: creepe into the Kill-hole.

*Fal.* Where is it?

*Mist. Ford.* He will seeke there on my word: Neyther Presse, Coffe, Chest, Trunke, Well, Vault, but he hath an abstract for the remembrance of such places, and goes to them by his Note: There is no hiding you in the house.

*Fal.* Ile go out then. 59

*Mist. Ford.* [*Page*] If you goe out in your owne semblance, | you die Sir *John*, unlesse you go out disguis'd.

*Mist. Ford.* How might we disguise him?

*Mist. Page.* Alas the day I know not, there is no womans gowne bigge enough for him: otherwise he might put on a hat, a muffler, and a kerchiefe, and so escape.

*Fal.* Good hearts, devise something: any extrenitie, rather then a mischief.

*Mist. Ford.* My Maids Aunt the fat woman of *Brainford*, has a gowne above. 69

*Mist. Page.* On my word it will serve him: shee's as big as he is: and there's her thrum'd<sup>1</sup> hat, and her muffler | too: run up Sir *John*. <sup>1</sup> tufted

68-9, 78-9, etc. *Brainford*: Brentford-QQ.

*Mist. Ford.* Go, go, sweet Sir *John*: *Mistriis Page* and I will looke some linnen for your head.

*Mist. Page.* Quicke, quicke, wee'le come dresse you straight: put on the gowne the while.

[*Exit Faktaff.*]

*Mist. Ford.* I would my husband would meete him in this shape: he cannot abide the old woman of *Brainford*; he sweares she's a witch, forbad her my house, and hath threatned to beate her. 80

*Mist. Page.* Heaven guide him to thy husbands cudgell: and the divell guide his cudgell afterwards.

*Mist. Ford.* But is my husband comming?

*Mist. Page.* I in good sadnesse is he, and talkes of the basket too, howsoever he hath had intelligence.

*Mist. Ford.* Wee'l try that: for Ile appoint my men to carry the basket againe, to meete him at the doore with it, as they did last time.

*Mist. Page.* Nay, but hee'l be heere presently: let's go dresse him like the witch of *Brainford*. 90

*Mist. Ford.* Ile first direct direct my men, what they shall doe with the basket: Goe up, Ile bring linnen for him straight. [*Exit.*]

*Mist. Page.* Hang him dishonest Varlet,

We cannot misuse enough:

We'll leave a prooffe by that which we will doo,

Wives may be merry, and yet honest too:

We do not acte that often, jest, and laugh,

'Tis old, but true, Still Swine eats all the draugh. 99

[*Exit.*]

73. *Mistriis*: *Mistress*-2-4F. 91. *direct direct*: *direct*-2-4F.

95. *misuse enough*: *misuse him enough*-2-4F.

99. *draugh*: *draff*-CAPELL.



[*Re-enter Mrs. Ford with two Servants.*]

*Mist. Ford.* Go Sirs, take the basket againe on your shoulders: your Master is hard at doore: if hee bid you set it downe, obey him: quickly, dispatch. [*Exit.*]

1 *Ser.* Come, come, take it up.

2 *Ser.* Pray heaven it be not full of Knight againe.

1 *Ser.* I hope not, I had lief as beare so much lead.

[*Enter Ford, Page, Shallow, Caius, and Sir Hugh Evans.*]

*Ford.* I, but if it prove true (*Mr. Page*) have you any way then to unfoole me againe. Set downe the basket villaine: some body call my wife: Youth in a basket: Oh you Panderly Rascals, there's a knot: a gin,<sup>1</sup> a parke, a conspiracie against me: Now shall the divel be sham'd. What wife I say: Come, come forth: behold what honest cloathes you send forth to bleaching. <sup>1</sup> *gang* 112

*Page.* Why, this passes *M. Ford*: you are not to goe loose any longer, you must be pinnion'd.

*Evans.* Why, this is Lunaticks: this is madde, as a mad dogge.

*Sball.* Indeed *M. Ford*, thi is not well indeed.

*Ford.* So say I too Sir, come hither *Mistris Ford*, *Mistris Ford*, the honest woman, the modest wife, the vertuous creature, that hath the jealous foole to her husband: I suspect without cause (*Mistris*) do I? 121

*Mist. Ford.* Heaven be my wisse you doe, if you suspect me in any dishonesty.

*Ford.* Well said Brazon-face, hold it out: Come forth sirrah. [*Pulling clothes out of the basket.*]

105. *lief* as: as lief-2-4F

109. *gin*: ging-2-4F.

117. *thi*: this-2-4F.

*Page.* This passes.

*Mist. Ford.* Are you not asham'd, let the cloths alone.

*Ford.* I shall finde you agon.

*Eva.* 'Tis unreasonable; will you take up your wives  
cloathes? Come, away. 130

*Ford.* Empty the basket I say.

*M. Ford.* Why man, why?

*Ford.* Master *Page*, as I am a man, there was one convey'd out of my house yesterday in this basket: why may not he be there againe, in my house I am sure he is: my Intelligence is true, my jealousie is reasonable, pluck me out all the linnen.

*Mist. Ford.* If you find a man there, he shall dye a Fleas death.

*Page.* Heer's no man. 140

*Sbal.* By my fidelity this is not well M<sup>r</sup>. *Ford.* 'Tis wrongs you.

*Evans.* M<sup>r</sup> *Ford*, you must pray, and not follow the imaginations of your owne heart: this is jealousies.

*Ford.* Well, hee's not heere I seeke for.

*Page.* No, nor no where else but in your braine. \*

*Ford.* Helpe to search my house this one time: if I find not what I seeke, shew no colour for my extremity: Let me for ever be your Table-sport: Let them say of me, as jealous as *Ford*, that search'd a hollow Wall-nut for his wives Lemman. Satisfie me once more, once more serch with me. 152

*M. Ford.* What hoa (*Mistris Page*,) come you and the old woman downe: my husband will come into the Chamber.

*Ford.* Old woman? what old womans that?

*M. Ford.* Why it is my maids Aunt of *Brainford*.

*Ford.* A witch, a Queane, an olde couzening queane: Have I not forbid her my house. She comes of errands

do's she? We are simple men, wee doe not know what's brought to passe under the profession of Fortune-telling. She workes by Charmes, by Spels, by th' Figure, & such dawbry as this is, beyond our Element: wee know nothing. Come downe you Witch, you Hagge you, come downe I say. 165

*Mist. Ford.* Nay, good sweet husband, good Gentlemen, let him strike the old woman.

[*Re-enter Falstaff in woman's clothes, and Mistress Page.*]

*Mist. Page.* Come mother *Prat*, Come give me your hand. 169

*Ford.* Ile *Prat*-her: Out of my doore, you Witch, you Bagge, you Baggage, you Poulcatt, you Runnion, out, out: Ile conjure you, Ile fortune-tell you.

[*Exit Falstaff.*]

*Mist. Page.* Are you not asham'd?  
I thinke you have kill'd the poore woman.

*Mist. Ford.* Nay he will do it, 'tis a goodly credite for you.

*Ford.* Hang her witch.

*Eva.* By yea, and no, I thinke the o'man is a witch indeede: I like not when a o'man has a great peard; I spie a great peard under his muffler. 180

*Ford.* Will you follow Gentlemen, I beseech you follow: see but the issue of my jealousie: If I cry out thus upon no traile, never trust me when I open againe.

*Page.* Let's obey his humour a little further:  
Come Gentlemen.

[*Exeunt Ford, Page, Shal., Caius, and Evans.*]

*Mist. Page.* Trust me he beate him most pittifully.

*Mist. Ford.* Nay by th' Masse that he did not: he beate him most unpittifully, me thought.

*Mist. Page.* Ile have the cudgell hallow'd, and hung ore the Altar, it hath done meritorious service. 190

*Mist. Ford.* What thinke you? May we with the warrant of woman-hood, and the witnessse of a good conscience, pursue him with any further revenge?

*M. Page.* The spirit of wantonnesse is sufe scar'd out of him, if the divell have him not in fee-simple, with fine and recovery, he will never (I thinke) in the way of waste, attempt us againe.

*Mist. Ford.* Shall we tell our husbands how wee have serv'd him. 199

*Mist. Page.* Yes, by all meanes: if it be but to scrape the figures out of your husbands braines: if they can find in their hearts, the poore unvertuous fat Knight shall be any further afflicted, wee two will still bee the ministers.

*Mist. Ford.* Ile warrant, they'l have him publicly sham'd, and me thinkes there would be no period to the jest, should he not be publicly sham'd.

*Mist. Page.* Come, to the Forge with it, then shape it: I would not have things coole. *Exeunt* 209

### *Scena Tertia.*

*[A room in the Garter Inn.]*

*Enter Host and Bardolfe.*

*Bar.* Sir, the Germane desires to have three of your horses: the Duke himselfe will be to morrow at Court, and they are going to meet him.

*Host.* What Duke should that be comes so secretly?

3. *Germane desires:* Germans desire—CAPPELL.

I heare not of him in the Court: let mee speake with the Gentlemen, they speake English?

*Bar.* I Sir? Ile call him, to you. 9

*Host.* They shall haue my horses, but Ile make them pay: Ile sauce them, they haue had my houses a week at commaund: I haue turn'd away my other guests, they must come off, Ile sauce them, come. *Exeunt*

*Scena Quarta.*

[*A room in Ford's house.*]

*Enter Page, Ford, Mistris Page, Mistris Ford, and Evans.*

*Eva.* 'Tis one of the best discretions of a o'man as e-  
uer I<sup>e</sup> did looke upon.

*Page.* And did he send you both these Letters at an instant?

*Mist. Page.* Within a quarter of an houre.

*Ford.* Pardon me (wife) henceforth do what thou wilt:  
I<sup>e</sup> rather will suspect the Sunne with gold, 10  
'Then thee with wantonnes: Now doth thy honor stand  
(In him that was of late an Heretike)  
As firme as faith.

*Page.* 'Tis well, 'tis well, no more:  
Be not as extreme in submission, as in offence,  
But let our plot go forward: Let our wives  
Yet once againe (to make us publike sport)  
Appoint a meeting with this old fat-fellow,  
Where we may take him, and disgracc him for it. 19

*Ford.* There is no better way then that they spoke of.

11. *houses*: house—Qq.

10. *gold*: cold—Rowe.

15. new l. at As in—Capell.

*Page.* How? to send him word they'll meete him in the Parke at midnight? Fie, fie, he'll never come.

*Ev.* You say he has bin throwne in the Rivers: and has bin greevously peatch, as an old o'man: me-thinkes there should be terrors in him, that he should not come: Me-thinkes his flesh, is punish'd, hee shall have no desires.

*Page.* So thinke I too.

*M. Ford.* Devise but how you'l use him when he comes, |

And let us two devise to bring him thether. 30

*Mis. Page.* There is an old tale goes, that *Herne* the Hunter (sometime a keeper heere in Windsor Forrest) Doth all the winter time, at still midnight Walke round about an Oake, with great rag'd-hornes, And there he blasts the tree, and takes<sup>1</sup> the cattle, And make milch-kine yeeld blood, and shakes a chaine In a most hideous and dreadfull manner. <sup>1</sup>*bewitches* You have heard of such a Spirit, and well you know The superstitious idle-headed-Eld

Receiv'd, and did deliver to our age 140

This tale of *Herne* the Hunter, for a truth.

*Page.* Why yet there want not many that do feare In deepe of night to walke by this Hernes Oake: But what of this?

*Mist. Ford.* Marry this is our devise, That *Falstaffe* at that Oake shall meete with us.

*Page.* Well, let it not be doubted but he'll come, And in this shape, when you have brought him thether, What shall be done with him? What is your plot?

*Mist. Pa.* That likewise have we thoght upon: & thus: *Nan Page* (my daughter) and my little sonne, 51

32. new l. at Sometime-*Porz.*

34. *rag'd*: *ragg'd* (ragged)-*Porz.*

And three or foure more of their growth, wee'l dresse  
 Like Urchins, Ouphes,<sup>1</sup> and Fairies, greene and white,  
 With rounds of waxen Tapers on their heads,  
 And rattles in their hands; upon a sodaine,  
 As *Falstaffe*, she, and I, are newly met, <sup>1</sup>*changelings*  
 Let them from forth a saw-pit rush at once  
 With some diffused song: Upon their sigh:  
 We two, in great amazednesse will flye:  
 Then let them all encircle him about, 60  
 And Fairy-like to pinch the uncleane Knight;  
 And aske him why that houre of Fairy Revell,  
 In their so sacred pathes, he dares to tread  
 In shape prophane.

*Ford.* And till he tell the truth,  
 Let the supposed Fairies pinch him, sound,  
 And burne him with their Tapers.

*Mist. Page.* The truth being knowne,  
 We'll all present our selves; dis-horne the spirit,  
 And mocke him home to Windsor. 70

*Ford.* The children must  
 Be practis'd well to this, or they'll nev'r doo't.

*Eva.* I will teach the children their behaviours: and I  
 will be like a Jacke-an-Apes also, to burne the Knight  
 with my Taber.

*Ford.* That will be excellent,  
 Ile go buy them vizards.

*Mist. Page.* My *Nan* shall be the Queene of all the  
 Fairies, finely attired in a robe of white.

*Page.* That silke will I go buy, and in that time  
 [Aside] 81  
 Shall *M. Slender* steale my *Nan* away,  
 And marry her at *Eaton*: go, send to *Falstaffe* straight.

72. new'r: na'er-Rowz.

76-7. 1 L-Forz.

79. new l. at Finely-2Rowz.

*Ford.* Nay, Ile to him againe in name of *Broome*,  
Hee'l tell me all his purpose: sure hee'l come.

*Mist. Page.* Feare not you that: Go get us properties  
And tricking for our Fayries.

*Evans.* Let us about it,  
It is admirable pleasures, and ferry honest knaveries.

[*Exeunt Page, Ford, and Evans.*]

*Mis. Page.* Go *Mist. Ford*,  
Send quickly to Sir *John*, to know his minde: 90

[*Exit Mrs. Ford.*]

Ile to the Doctor, he hath my good will,  
And none but he to marry with *Nan Page*:  
That *Slender* (though well landed) is an Ideot:  
And he, my husband best of all affects:  
The Doctor is well monied, and his friends  
Potent at Court: he, none but he shall have her;  
Though twenty thousand worthier come to crave her.

### Scena Quinta.

[*A room in the Garter Inn.*]

*Enter Host, Simple, Falstaffe, Bardolfe, Evans,*  
*Caius, Quickly.*

*Host.* What wouldst thou have? (*Boore*) what? (thick  
skin) speake, breathe, discusse: breese, short, quicke,  
snap.

*Simp.* Marry Sir, I come to speake with Sir *John Fal-*  
*staffe* from M. *Slender*. 8

*Host.* There's his Chamber, his House, his Castle,  
his standing-bed and truckle-bed: 'tis painted about  
with the story of the Prodigall, fresh and new: go, knock  
and call: hee'l speake like an Anthropophaginian unto  
thee: Knocke I say.



*Simp.* There's an olde woman, a fat woman gone up into his chamber: Ile be so bold as stay Sir till she come downe: I come to speake with her indeed.

*Host.* Hat A fat woman? The Knight may be robb'd: Ile call Bully-Knight, Bully Sir *John*: speake from thy Lungs Military: Art thou there? It is thine Host, thine Ephesian calls. 20

*Fal.* [*Above*] How now, mine Host?

*Host.* Here's a Bohemian-Tartar tarries the comming downe of thy fat-woman: Let her descend (Bully) let her descend: my Chambers are honourable: Fic, privacy? Fic.

[*Enter Falstaff.*]

*Fal.* There was (mine Host) an old-fat-woman even now with me, but she's gone.

*Simp.* Pray you Sir, was't not the Wise-woman of Brainford?

*Fal.* I marry was it (Mussel-shell) what would you with her? 31

*Simp.* My Master (Sir) my master *Slender*, sent to her seeing her go thorough the streets, to know (Sir) whether one *Nim* (Sir) that beguil'd him of a chaine, had the chaine, or no.

*Fal.* I spake with the old woman about it.

*Sim.* And what sayes she, I pray Sir?

*Fal.* Marry shee sayes, that the very same man that beguil'd Master *Slender* of his Chaine, cozon'd him of it.

*Simp.* I would I could have spoken with the Woman her selfe, I had other things to have spoken with her too, from him. 42

*Fal.* What are they? let us know.

32. (*Sir*) my master: Sir, Master-STEVENS.

*Host.* I: come: quicke.

*Fal.* [*Sim.*] I may not conceale them (Sir.)

*Host.* Conceale them, or thou di'st.

*Sim.* Why sir, they were nothing but about Mistris *Anne Page*, to know if it were my Masters forthe to have her, or no.

*Fal.* 'Tis, 'tis his fortune. 50

*Sim.* What Sir?

*Fal.* To have her, or no: goe; say the woman told me so.

*Sim.* May I be bold to say so Sir?

*Fal.* I Sir: like who more bold.

*Sim.* I thanke your worship: I shall make my Master glad with these tydings. [*Exit.*]

*Host.* Thou are clearkly: thou art clearkly (Sir *John*) was there a wise woman with thee? 59

*Fal.* I that there was (mine *Host*) one that hath taught me more wit, then ever I learn'd before in my life: and I paid nothing for it neither, but was paid for my learning.

[*Enter Bardolph.*]

*Bar.* Out alas (Sir) cozonage: meere cozonage.

*Host.* Where be my horses? speake well of them varletto.

*Bar.* Run away with the cozoners: for so soone as I came beyond *Eaton*, they threw me off, from behinde one of them, in a slough of myre; and set spurres, and away; like three *Germane-divels*; three *Doctor Faustasses*. 71

*Host.* They are gone but to meete the Duke (villaine) doe not say they be fled: *Germanes* are honest men.

58. are: art-1Q.

[Enter Sir Hugh Evans.]

*Evan.* Where is mine *Host*?

*Host.* What is the matter *Sir*?

*Evan.* Have a care of your entertainments: there is a friend of mine come to Towne, tels mee there is three Cozen-Jermans, that has cozend all the *Hosts of Readins*, of *Maidenhead*; of *Cole-brooke*, of horses and money: I tell you for good will (looke you) you are wise, and full of gibes, and vlouting-stocks: and 'tis not convenient you should be cozoned. Fare you well. [Exit.] 82

[Enter Doctor Caius.]

*Cai.* Ver' is mine *Host de Jarteere*?

*Host.* Here (*Master Doctor*) in perplexitie, and doubtfull delemma.

• *Cai.* I cannot tell vat is dat: but it is tell-a-me, dat you make grand preparation for a *Duke de Jamanie*: by my trot: der is no Duke that the Court is know, to come: I tell you for good will: adieu. [Exit.]

*Host.* Huy and cry, (villaine) goe: assist me *Knight*, I am undone: fly, run: huy, and cry (villaine) I am undone. [Exeunt *Host and Bard*.] 92

*Fal.* I would all the world might be cozond, for I have beene cozond and beaten too: if it should come to the care of the Court, how I have beene transformed; and how my transformation hath beene washd, and cudgeld, they would melt mee out of my fat drop by drop, and liquor Fishermens-boots with me: I warrant they would whip me with their fine wits, till I were as crest-falne as a dride-peare: I never prosper'd, since I forswore my selfe at *Primero*: well, if my winde were but long enough [to say my prayers]; I would repent: Now? Whence come | you? 103

102. bracketed words—Qq.

[*Enter Mistress Quickly.*]

*Qui.* From the two parties forsooth.

*Fal.* The Divell take one partie, and his Dam the other: and so they shall be both bestowed; I have suffer'd more for their sakes; more then the villanous inconstancy of mans disposition is able to beare.

*Qui.* And have not they suffer'd? Yes, I warrant; specially one of them; Mistris *Ford* (good heart) is beaten blacke and blew, that you cannot see a white spot about her. 112

*Fal.* What tell'st thou mee of blacke, and blew? I was beaten my selfe into all the colours of the Raine-bow: and I was like to be apprehended for the Witch of *Braine-ford*, but that my admirable dexteritie of wit, my counterfeiting the action of an old woman deliver'd me, the knave Constable had set me ith' Stocks, ith' common Stocks, for a Witch. 119

*Qui.* Sir: let me speake with you in your Chamber, you shall heare how things goe, and (I warrant) to your content: here is a Letter will say somewhat: (good hearts) what a-doe here is to bring you together? Sure, one of you do's not serve heaven well, that you are so cross'd.

*Fal.* Come up into my Chamber.

*Exeunt.*

### *Scena Sexta.*

[*Another room in the Garter Inn.*]

*Enter Fenton, Host.*

*Host.* Master *Fenton*, talke not to mee, my minde is heavy: I will give over all.

*Fen.* Yet heare me speake: assist me in my purpose,

And (as I am a gentleman) ile give thee  
A hundred pound in gold, more then your losse.

*Host.* I will heare you (*Master Fenton*) and I will (at the least) keepe your counsell.

*Fen.* From time to time, I have acquainted you 10  
With the deare love I beare to faire *Anne Page*,  
Who, mutually, hath answer'd my affection,  
(So farre forth, as her selfe might be her chooser)  
Even to my wish; I have a letter from her  
Of such contents, as you will wonder at;  
The mirth whereof, so larded with my matter,  
That neither (singly) can be manifested  
Without the shew of both: fat *Falstaffe*  
Hath a great Scene; the image of the jest  
Ile show you here at large (harke good mine *Host.:*) 20  
To night at *Hernes-Oke*, just 'twixt twelve and one,  
Must my sweet *Nan* present the *Faerie-Queene*:  
The purpose why, is here: in which disguise  
While other Jests are something ranke on foote,  
Her father hath commanded her to slip  
Away with *Slender*, and with him, at *Eaton*  
Immediately to Marry: She hath consented: Now Sir,  
Her Mother, (even strong against that match  
And firme for Doctor *Caius*) hath appointed  
That he shall likewise shuffle her away, 30  
While other sports are tasking of their mindes,  
And at the *Deanry*, where a *Priest* attends  
Strait marry her: to this her Mothers plot  
She seemingly obedient) likewise hath  
Made promise to the *Doctor*: Now, thus it rests,  
Her Father meanes she shall be all in white;  
And in that habit, when *Slender* sees his time  
To take her by the hand, and bid her goe,  
She shall goe with him: her Mother hath intended

IV. vi. 39-V. i. 11] THE MERRY WIVES

(The better to devote her to the *Doctor*; 40  
 For they must all be mask'd, and vizarded)  
 That quaint in greene, she shall be loose en-roab'd,  
 With Ribonds-pendant, flaring 'bout her head;  
 And when the Doctor spies his vantage ripe,  
 To pinch her by the hand, and on that token,  
 The maid hath given consent to go with him.

*Host.* Which meanes she to deceive? Father, or Mother.

*Fen.* Both (my good *Host*) to go along with me:  
 And heere it rests, that you'l procure the Vicar 50  
 To stay for me at Church, 'twixt twelve, and one,  
 And in the lawfull name of marrying,  
 To give our hearts united ceremony.

*Host.* Well, husband your device; Ile to the Vicar,  
 Bring you the Maid, you shall not lacke a Priest.

*Fen.* So shall I evermore be bound to thee;  
 Besides, Ile make a present recompence. *Exeunt*

*Actus Quintus. Scœna Prima.*

[*A room in the Garter Inn.*]

*Enter Falstoffs, Quickly, and Ford.*

*Fal.* Pre'thee no more prating: go, Ile hold, this is  
 the third time: I hope good lucke lies in odde numbers:  
 Away, go, they say there is Divinity in odde Numbers,  
 either in nativity, chance, or death: away.

*Qui.* Ile provide you a chaine, and Ile do what I can  
 to get you a paire of hornes. 8

*Fal.* Away I say, time weares, hold up your head &  
 mince. [*Exit Mrs. Quickly.*] [*Enter Ford.*] How  
 now M. *Broome*? Master *Broome*, the mat- | ter will be

40. devote. denote-CAPELL. 7 Qui: Quick. (Qui)-2-4F

knowne to night, or never. Bee you in the | Parke about  
midnight, at Hernes-Oake, and you shall | see wonders.

*Ford.* Went you not to her yesterday (Sir) as you told  
me you had appointed? 15

*Ford.* I went to her (*Master Broome*) as you see, like a  
poore-old-man, but I came from her (*Master Broome*)  
like a poore-old-woman; that same knave (*Ford* hir hus-  
band) hath the finest mad divell of jealousie in him (*Ma-  
ster Broome*) that ever govern'd Frensie. I will tell you,  
he beate me greivously, in the shape of a woman: (for in  
the shape of Man (*Master Broome*) I feare not Goliath  
with a Weavers beame, because I know also, life is a  
Shuttle) I am in hast, go along with mee, Ile tell you all  
(*Master Broome*;) since I pluckt Geese, plaide Trewant,  
and whipt Top, I knew not what 'twas to be beaten, till  
lately. Follow mee, Ile tell you strange things of this  
knave *Ford*, on whom to night I will be revenged, and I  
will deliver his wife into your hand. Follow, straunge  
things in hand (*M. Broome*) follow. *Exennt.* 30

### *Scena Secunda.*

[*Windsor Park.*]

*Enter Page, Shallow, Slender.*

*Page.* Come, come: wee'll couch i'th Castle-ditch,  
till we see the light of our Fairies. Remember son *Slen-  
der*, my [daughter]

*Slen.* I forsooth, I have spoke with her, & we have  
a nay-word, how to know one another. I come to her  
in white, and cry Mum; she cries Budget, and by that  
we know one another. 9

16. *Broome*: misprint 1F. only.

5. bracketed word-2-4F.

30. *Exennt*: *Exeunt*-2-4F.

6. *Slen.*: *Slen.*-2-4F.

*Sbal.* That's good too: But what needes either your Mum, or her Budget? The white will decipher her well enough. It hath strooke tenne'clocke.

*Page.* The night is darke, Light and Spirits will become it wel: Heaven prosper our sport. No man signifies evill but the devill, and we shal know him by his hornes. Lets away: follow me. *Exeunt.*

### *Scena Tertia.*

[*A street leading to the Park.*]

*Enter Mist. Page, Mist. Ford, Caius.*

*Mist. Page.* M Doctor, my daughter is in green, when you see your time, take her by the hand, away with her to the Deanerie, and dispatch it quickly: go before into the Parke: we two must go together.

*Cai.* I know vat I have to do, adieu.

*Mist. Page.* Fare you well (Sir:) [*Exit Caius.*] my husband will not | rejoyce so much at the abuse of *Falstaffe*, as he will chafe | at the Doctors marrying my daughter: But 'tis no mat- | ter; better a little chiding, then a great deale of heart- | breake. 12

*Mist. Ford.* Where is *Nan* now? and her troop of Fairies? and the Welch-devill Herne?

*Mist. Page.* They are all couch'd in a pit hard by Hernes Oake, with obscur'd Lights; which at the very instant of *Falstaffes* and our meeting, they will at once display to the night.

*Mist. Ford.* That cannot choose but amaze him.

*Mist. Page.* If he be not amaz'd he will be mock'd: If he be amaz'd, he will every way be mock'd. 21

*Mist. Ford.* Wee'll betray him finely.

14. *Herne:* Hugh-CAPELL.



*Mist. Page.* Against such Lewdsters, and their lechery,  
Those that betray them, do no treachery.

*Mist. Ford.* The houre drawes-on: to the Oake, to the  
Oake. *Exeunt.*

*Scena Quarta.*

[*Windsor Park.*]

*Enter Evans [disguised] and Fairies.*

*Evans.* Trib, trib Fairies: Come, and remember your  
parts: be pold (I pray you) follow me into the pit, and  
when I give the watch-ords, do as I pid you: Come,  
come, trib, trib. *Exeunt*

*Scena Quinta.*

[*Another part of the Park.*]

*Enter Falstaffe, Mistress Page, Mistress Ford, Evans,  
Anne Page, Fairies, Page, Ford, Quickly,  
Slender, Fenton, Cassius, Pistoll.*

*Fal. [Disguised as Herne]* The Windsor-bell hath  
stroke twelve: the Mi- | nute drawes-on: Now the hot-  
bloodied-Gods assist me: | Remember Jove, thou was't  
a Bull for thy *Europa*, Love | set on thy hornes. O  
powerfull Love, that in some re- | spects makes a Beast  
a Man: in som other, a Man a beast. | You were also  
(Jupiter) a Swan, for the love of *Leda*: O | omnipotent  
Love, how nere the God drew to the com- | plexion  
of a Goose: a fault done first in the forme of a | beast,  
(O Jove, a beastly fault:) and then another fault, | in  
the semblance of a Fowle, thinke on't (Jove) a fowle- |  
fault. When Gods have hot backes, what shall poore  
men do? For me, I am heere a Windsor Stagge, and the  
fattest (I thinke) i'th Forrest. Send me a coole rut-time

2. *Enter:* Enter-2-4F.

3. *Come:* Come-2-4F.

(Jove) or who can blame me to pisse my Tallow? Who comes heere? my Doe? 19

[Enter Mistress Ford and Mistress Page.]

*M. Ford.* Sir *John*? Art thou there (my Deere?)  
My male-Deere?

*Fal.* My Doe, with the blacke Scut? Let the skie  
raine Potatoes: let it thunder, to the tune of Greene-  
sleeves, haile-kissing Comfits, and snow Eringoes: Let  
there come a tempest of provocation, I will shelter mee  
heere.

*M. Ford.* Mistris *Page* is come with me (sweet hart.)

*Fal.* Divide me like a brib'd-Bucke, each a Haunch:  
I will keepe my sides to my selfe, my shoulders for the  
fellow of this walke; and my hornes I bequeath your  
husbands. Am I a Woodman, ha? Speake I like *Herne*  
the Hunter? Why, now is Cupid a child of conscience,  
he makes restitution. As I am a true spirit, welcome.  
[Noise within.]

*M. Page.* Alas, what noisc? 34

*M. Ford.* Heaven forgive our sinnes.

*Fal.* What should this be?

*M. Ford. M. Page.* Away, away. [They run off.]

*Fal.* I thinke the divell wil not have me damn'd,  
Least the oyle that's in me should set hell on fire;  
He would never else crosse me thus. 40

Enter Fairies [*Evans, disguised as before, Pistol as Hob-  
goblin, Quickly, Anne Page, and others, with tapers*].

*Qui.* Fairies blacke, gray, greene, and white,  
You Moone-shine revellers, and shades of night.  
You Orphan heires of fixed destiny,

Attend your office, and your quality.  
Crier Hob-goblyn, make the Fairy Oyes.

*Pist.* Elves, list your names: Silence you aiery toyes.  
Cricket, to Windsor-chimnies shalt thou leape;  
Where fires thou find'st unrak'd, and hearths unswept,  
There pinch the Maids as blew as Bill-berry, 50  
Our radiant Queene, hates Sluts, and Sluttery.

*Fal.* They are Fairies, he that speaks to them shall die,  
He winke, and couch: No man their workes must cie.

[*Lies down upon his face.*]

*Ev.* Wher's Bede? Go you, and where you find a maid  
That ere she wepe has thrice her prayers said,  
Raise up the Organs of her fantasie,  
Sleepe she as sound as carelesse infancie,  
But those as sleepe, and thinke not on their sins,  
Pinch them armes, legs, backes, shoulders, sides, & shins.

*Qu.* About, about: 60  
Search Windsor Castle (Elves) within, and out.  
Strew good lucke (Ouphes) on every sacred roome,  
That it may stand till the perpetuall doome,  
In state as wholesome, as in state 'tis fit,  
Worthy the Owner, and the Owner it.  
The severall Chaires of Order, looke you scowre  
With juyce of Balme; and every precious flowre,  
Each faire Instalment, Coate, and sev'rall Crest,  
With loyall Blazon, evermore be blest.  
And Nightly-meadow-Fairies, looke you sing 70  
Like to the *Garters-Compass*, in a ring,  
Th'expressure that it beares: Greene let it be,  
Mote fertile-fresh then all the Field to see:  
And, *Hony Soit Qui Mal-y-Pence*, write  
In Emrold-tuffes, Flowres purple, blew, and white,

70. *Nightly-meadow-Fairies*: nightly, meadow-fairies—CAPELL.

73. *Maui*: More—*Qu.* 2-4F. 75. *Emrold-tuffes*: emerald tufts—2-4F.

Like Sapphire-pearle, and rich embroiderie,  
 Buckled below faire Knight-hoods bending knee;  
 Fairies use Flowres for their characterie.  
 Away, disperse: But till 'tis one, a clocke,  
 Our Dance of Custome, round about the Oke 80  
 Of *Herne* the Hunter, let us not forget.

*Evan.* Pray you lock hand in hand; your selves in  
 order set: |

And twenty glow-wormes shall our Lanthornes bee  
 To guide our Measure round about the Tree.  
 But stay, I smell a man of middle earth.

*Fal.* Heavens defend me from that Welsh Fairy,  
 Least he transforme me to a peece of Cheese.

*Pist.* Vilde worme, thou wast ore-look'd even in thy  
 birth.

*Qu.* With Triall-fire touch me his finger end: 90  
 If he be chaste, the flame will backe descend  
 And turne him to no paine: but if he start,  
 It is the flesh of a corrupted hart.

*Pist.* A triall, come.

*Eva.* Come: will this wood take fire?

[*They burn him with their tapers.*]

*Fal.* Oh, oh, oh.

*Qui.* Corrupt, corrupt, and tainted in desire.  
 About him (Fairies) sing a scornfull rime,  
 And as you trip, still pinch him to your time.

### The Song.

100

*Fie on sinnefull phantasie: Fie on Lust, and Luxurie:  
 Lust is but a bloody fire, kindled with unchaste desire,  
 Fed in heart whose flames aspire,  
 As thoughts do blow them higher and higher.*

76. *Sapphire-pearle*: sapphire, pearl—THEOBALD.

86-7. *prose*—POPE.

101. 2 rhymed ll.—POPE.

*Pinch him (Fairies) mutually: Pinch him for his villanie.  
Pinch him, and burne him, and turne him about,  
Till Candles, & Star-light, & Moone-shine be out.  
[During this song they pinch Falstaff. Doctor Caius  
comes one way, and steals away; a boy in green;  
Slender, another way, and takes off a boy in white;  
Fenton comes and steals away Anne Page. A noise  
of hunting is heard within. All the Fairies run  
away. Falstaff pulls off his buck's head, and rises.]*

*[Enter Page, Ford, Mistress Page, & Mistress Ford.]*

*Page.* Nay do not flye, I thinke we have watcht you  
now: Will none but *Herne* the Hunter serve your  
turne? 110

*M. Page.* I pray you come, hold up the jest no higher.  
Now (good Sir *John*) how like you *Windsor* wiv'rs?  
See you these husband? Do not these faire yoakes  
Become the Forrest better then the Towne?

*Ford.* Now Sir, whose a Cuckold now?  
*M<sup>r</sup> Broome*, *Falstaffes* a Knave, a Cuckoldly knave,  
Heere are his hornes Master *Broome*:  
And Master *Broome*, he hath enjoyed nothing of *Fords*,  
but his Buck-basket, his cudgell, and twenty pounds of  
money, which must be paid to *M<sup>r</sup> Broome*, his horses are  
arrested for it, *M<sup>r</sup> Broome*. 121

*M. Ford.* Sir *John*, we have had ill lucke: wee could  
never meete: I will never take you for my Love againe,  
but I will alwayes count you my Deere.

*Fal.* I do begin to perceive that I am made an Asse.

*Ford.* I, and an Oxe too: both the proofes are ex-  
tant.

*Fal.* And these are not Fairies: 128  
I was three or foure times in the thought they were not  
108-10. 2 five-accent ll.—Rowe.

Fairies, and yet the guiltinesse of my minde, the sodaine surprize of my powers, drove the grossenesse of the foppery into a receiv' d'beleefe, in despite of the teeth of all rime and reason, that they were Fairies. See now how wit may be made a Jacke-a-Lent, when 'tis upon ill employmen.

*Evant.* Sir *John Falstaffe*, serve Got, and leave your desires, and Fairies will not pinse you.

*Ford.* Well said Fairy *Hugh*.

*Evans.* And leave you your jealousies too, I pray you. 140

*Ford.* I will never mistrust my wife againe, till thou art able to woo her in good English.

*Fal.* Have I laid my braine in the Sun, and dri'de it, that it wants matter to prevent so grosse ore-reaching as this? Am I ridden with a Welch Goate too? Shal I have a Coxcombe of Frize? Tis time I were choak'd with a peece of toasted Cheese.

*Ev.* Seese is not good to give putter; your belly is al putter. 149

*Fal.* Seese, and Putter? Have I liv'd to stand at the taunt of one that makes Fritters of English? This is enough to be the decay of lust and late-walking through the Realme.

*Mist. Page.* Why Sir *John*, do you thinke though wee would have thrust vertue out of our hearts by the head and shoulders, and have given our selves without scruple to hell, that ever the devill could have made you our delight?

*Ford.* What, a hodge-pudding? A bag of flax?

*Mist. Page.* A puft man? 160

*Page.* Old, cold, wither'd, and of intollerable entailles?

136. *Evant: Evans (Evan)*-2-4F.

*Ford.* And one that is as slanderous as Sathan?

*Page.* And as poore as Job?

*Ford.* And as wicked as his wife?

*Evan.* And given to Fornications, and to Tavernes, and Sa<sup>ve</sup>che, and Wine, and Metheglins, and to drinkings and swearings, and starings? Pribles and prables?

*Fal.* Well, I am your Theame: you have the start of me, I am dejected: I am not able to answer the Welch Flannell, Ignorance it selfe is a plummet ore me, use me as you will. 172

*Ford.* Marry Sir, wee'l bring you to Windsor to one Mr *Broome*, that you have cozon'd of money, to whom you should have bin a Pander: over and above that you have suffer'd, I thinke, to repay that money will be a biting affliction.

*Page.* Yet be cheerefull Knight: thou shalt eat a posset to night at my house, wher I will desire thee to laugh at my wife, that now laughes at thee: Tell her Mr *Slender* hath married her daughter. 181

*Mist. Page.* [*Aside*] Doctors doubt that; If *Anne Page* be my daughter, she is (by this) Doctour *Caius* wife.

[*Enter Slender.*]

*Slen.* Whoa hoe, hoe, Father *Page*.

*Page.* Sonne? How now? How now Sonne, Have you dispatch'd?

*Slen.* Dispatch'd? Ile make the best in Glostershire know on't: would I were hang'd la, else.

*Page.* Of what sonne? 190

*Slen.* I came yonder at *Eaton* to marry Mistris *Anne Page*, and she's a great lubberly boy. If it had not bene i'th Church, I would have swing'd him, or hee should have swing'd me. If I did not thinke it had benee *Anne*

*Page*, would I might never stirre, and 'tis a Post-masters Boy.

*Page*. Upon my life then, you tooke the wrong.

*Slm*. What neede you tell me that? I think so, when I tooke a Boy for a Girle: If I had bene married to him, (for all he was in womans apparrell) I would not have had him. 201

*Page*. Why this is your owne folly,  
Did not I tell you how you should know my daughter,  
By her garments?

*Slm*. I went to her in greene, and cried Mum, and she cride budget, as *Anne* and I had appointed, and yet it was not *Anne*, but a Post-masters boy.

*Mist. Page*. Good *George* be not angry, I knew of your purpose: turn'd my daughter into white, and indeede she is now with the Doctor at the Deanrie, and there married. 211

[*Enter Caius.*]

*Cai*. Ver is Mistris *Page*: by gar I am cozoned, I ha married oon Garsoon, a boy; oon pesant, by gar. A boy, it is not *An Page*, by gar, I am cozened.

*M. Page*. Why? did you take her in white?

*Cai*. I bee gar, and 'tis a boy: be gar, Ile raise all Windsor.

*Ford*. This is strange: Who hath got the right *Anne*?

*Page*. My heart misgives me, here comes M<sup>r</sup> *Fenton*.  
How now M<sup>r</sup> *Fenton*? 220

[*Enter Fenton and Anne Page.*]

*Anne*. Pardon good father, good my mother pardon

*Page*. Now Mistris:

How chance you went not with M<sup>r</sup> *Slender*?

205. *greene*: white-Popz.

209. *white*: green-Popz.

213. *oon Garsoon*, .. *oon pesant*: un gargon, .. un paysan-CAPELL.



*M. Page.* Why went you not with M<sup>r</sup> Doctor, maid?

*Fen.* You do amaze her: heare the truth of it,  
 You would have married her most shamefully,  
 Where there was no proportion held in love:  
 The truth is, she and I (long since contracted)  
 Are now so sure that nothing can dissolve us:  
 Th' offence is holy, that she hath committed, 230  
 And this deceit looses the name of craft,  
 Of disobedience, or unduteous title,  
 Since therein she doth evitate and shun  
 A thousand irreligious cursed houres  
 Which forced marriage would have brought upon her.

*Ford.* Stand not amaz'd, here is no remedie:  
 In Love, the heavens themselves do guide the state,  
 Money buyes Lands, and wives are sold by fate.

*Fal.* I am glad, though you have tane a special stand  
 to strike at me, that your Arrow hath glanc'd. 240

*Page.* Well, what remedy? *Fenton*, heaven give thee  
 joy, what cannot be eschew'd, must be embrac'd.

*Fal.* When night-dogges run, all sorts of Deere are  
 chac'd.

*Mist. Page.* Well, I will muse no further: M<sup>r</sup> *Fenton*,  
 Heaven give you many, many merry dayes:  
 Good husband, let us every one go home,  
 And laugh this sport ore by a Countrie fire,  
 Sir *John* and all.

*Ford.* Let it be so (Sir *John*:) 250  
 To Master *Broome*, you yet shall hold your word,  
 For he, to night, shall lye with Mistris *Ford*: *Exeunt*

242. new l. at What-2Rowz.

FINIS.



## **GLOSSARY**

# ABBREVIATIONS IN GLOSSARIES

All's Well . . . .	All's Well that Ends Well
Ant. & Cleo. . . .	Antony and Cleopatra
As You . . . . .	As You Like It
Cor. . . . .	Coriolanus
Cymb. . . . .	Cymbeline
Errors . . . . .	The Comedy of Errors
Ham. . . . .	Hamlet
1 Hen. IV . . . . .	The First Part of King Henry IV
2 Hen. IV . . . . .	The Second Part of King Henry IV
Hen. V . . . . .	The Life of King Henry V
1 Hen. VI . . . . .	The First Part of King Henry VI
2 Hen. VI . . . . .	The Second Part of King Henry VI
3 Hen. VI . . . . .	The Third Part of King Henry VI
Hen. VIII . . . . .	The Famous History of the Life of King Henry VIII
John . . . . .	The Life and Death of King John
Jul. Cæs. . . . .	Julius Cæsar
Lear . . . . .	King Lear
Lov. Comp. . . . .	A Lover's Complaint
Love's Lab. . . . .	Love's Labour's Lost
Lucrece . . . . .	The Rape of Lucrece
Mach. . . . .	Macbeth
Meas. for Meas. . . .	Measure for Measure
Mer. of Ven. . . . .	The Merchant of Venice
Mer. Wives . . . . .	The Merry Wives of Windsor
Mids. Night Dr. . . .	A Midsummer Night's Dream
Much Ado . . . . .	Much Ado about Nothing
Oth. . . . .	Othello
Pass. Pilg. . . . .	The Passionate Pilgrim
Per. . . . .	Pericles
Phœn. & Tur. . . . .	The Phœnix and the Turtle
Rich. II . . . . .	The Tragedy of King Richard II
Rich. III. . . . .	The Tragedy of King Richard III
Rom. & Jul. . . . .	Romeo and Juliet
Sonn. . . . .	Sonnets
Sonn. Mus. . . . .	Sonnets to Sundry Notes of Music
Tam. of Shr. . . . .	The Taming of the Shrew
Temp. . . . .	The Tempest
Tim. of Ath. . . . .	Timon of Athens
Tit. And. . . . .	Titus Andronicus
Tro. & Cres. . . . .	Troilus and Cressida
Tw. Night . . . . .	Twelfth Night
Two Gen. of Ver. . . .	The Two Gentlemen of Verona
Ven. & Ad. . . . .	Venus and Adonis
Wint. Tale . . . . .	The Winter's Tale

# THE TEMPEST

## A GLOSSARY OF WORDS

### Grammatical Usage and Pronunciation

- Abhorred*, I. ii. 413, three syllables.
- Absolute*, I. ii. 128, actual; cf. *Mer. Wives*, III. iii. 56, *Ham.*, V. ii. 112.
- Abuse*, V. i. 127, deceive; Much Ado, V. ii. 93.
- Aches*, I. ii. 437, two syllables, *ä'tches*.
- Admire*, V. i. 179, wonder; *Tw. Night*, III. iv. 153.
- Advance*, I. ii. 472, IV. i. 201, lift; *Tw. Night*, II. v. 33.
- Afraid*, II. ii. 153, III. ii. 141, archaic form of afraid, *Sh.* uses both forms; *Mids. Night Dr.*, III. i. 27; *Mer. of Ven.*, II. vii. 31.
- Again* (*again*), I. ii. 454, again and again, used with the sense of repeatedly by the Elizabethans.
- Against*, III. i. 38, governs *it*.
- A hold* (*a-hold*), I. i. 57, close to the wind.
- Amazement*, I. ii. 17, 231, terror.
- Amen*, II. ii. 101, so be it; *Mer. Wives*, III. iii. 185.
- And*, II. i. 187, IV. i. 264, if; *Meas. for Meas.*, II. i. 197.
- Antonio*, I. ii. 82, 151, stress on second syllable, *An-tho'-nes-o*.
- Argier*, I. ii. 309, Algiers.
- Ariel*, I. ii. 220, stress on first syllable, *A'-ree-el*; last two syllables frequently elided as in I. ii. 295.
- As*, II. i. 122, as if; I. ii. 86, redundant in expression of time.
- Aspersions*, IV. i. 21, shower.
- Attach'd* (*attached*), III. iii. 9, seized; *Hen. VIII*, I. i. 118.
- Attend*, I. ii. 528, listen to.
- Avoid*, IV. i. 163, begone, away; *Ant. & Cleo.*, V. ii. 295.
- Ayrie* (*airy*), V. i. 61, magical.
- Backward*, I. ii. 61, background.
- Barnacles*, IV. i. 273, geese, supposed to grow from the shellfish.
- Base*, III. iii. 124, sound in deep voice.
- Bat-fowling*, II. i. 192, hunting birds at night.
- Bate*, I. ii. 295, II. i. 100, subtract, except.
- Beake* (*beak*), I. ii. 329, bow of a vessel.
- Beare* (*bear*) *up*, III. ii. 4, take your course, sail up; *Oth.*, I. iii. 12.
- Bermoothes*, I. ii. 269, the Spanish form for the Bermudas, used commonly by Elizabethans.
- Beseech*, I. ii. 555, the subject *I* is omitted.
- Betid*, I. ii. 38, betided, happened; *Rich.* II, V. i. 45.
- Blasphemy*, V. i. 260, blasphemous one.
- Blessed*, V. i. 239, two syllables.
- Blew-ey'd* (*blue-eyed*), I. ii. 317, with livid eyelids.
- Blow*, III. i. 76, soil; cf. V. i. 337.
- Boile* (*boil'd*), V. i. 72, seething, mad; *Wint. Tale*, III. iii. 70.
- Bootelesse* (*bootless*), I. ii. 43, profitless.
- Borne* (*bourn*), II. i. 158, boundary.
- Boshie*, IV. i. 90, wooded; 1 *Hen.* IV, V. i. 6.
- Boudge* (*budge*), V. i. 15, stir.
- Brave*, I. ii. 510, V. i. 310, fine.
- Bumbard* (*bombard*), II. ii. 24, leather bottle.
- Burthen*, I. ii. 446, undersong, base accompaniment; *As You*, III. ii. 243.
- But*, I. ii. 140, otherwise than; 478, except that.
- By and by*, III. ii. 155, at once.

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*Caliban*, I. ii. 333, 370, stress on first syllable, *Cal-sban*.  
*Can*, IV. i. 32, can suggest.  
*Candid*, II. i. 307, congealed : Tim. of Ath., IV. iii. 246.  
*Canker*, I. ii. 479, canker wort.  
*Capable*, I. ii. 415, retentive ; All's Well, I. i. 99.  
*Carriage*, V. i. 5, burden ; Mer. Wives, II. ii. 165.  
*Case*, III. ii. 26, *in case*, able.  
*Cast*, II. i. 273, cast up.  
*Cat o' mountaine (mountain)*, IV. i. 289, wild cat, catamount.  
*Catch*, III. ii. 124, part-song : Tw. Night, II. iii. 21.  
*Celebration*, IV. i. 33, five syllables.  
*Certes*, III. iii. 42, two syllables ; certainly ; sometimes pronounced as one syllable ; Oth., I. i. 19.  
*Chang'd*, I. ii. 514, exchanged.  
*Chat*, II. i. 291, talk.  
*Cheerily (cheerly)*, I. i. 11, cheerily ; for the adverb formed with 'ly' from a noun, *cf. angrily*, Macb., III. v. 4.  
*Cherubin*, I. ii. 180, cherub ; the usual form for the singular in Sh. ; Oth., IV. ii. 73 ; *cf. Mer. of Ven.*, V. i. 72.  
*Chirurgically*, II. i. 144, like a surgeon.  
*Chough*, II. i. 201, jackdaw.  
*Cleere (clear)*, III. iii. 103, blameless.  
*Closenes (closeness)*, I. ii. 108, retirement.  
*Cloudy*, II. i. 146, gloomy.  
*Cockrell (cockerel)*, II. i. 35, young cock.  
*Come by*, II. i. 321, get, win.  
*Complexion*, I. i. 37, appearance.  
*Conduct*, V. i. 290, conductor, guide ; Rom. & Jul., III. i. 130.  
*Confederates*, I. ii. 130, agrees.  
*Confines*, IV. i. 134, stress on second syllable ; abodes.  
*Constant*, I. ii. 241, self-possessed ; II. ii. 122, well-settled.  
*Content*, II. i. 295, desire.  
*Content*, V. i. 195, please.  
*Controll (control)*, I. ii. 512, refute.  
*Coragio*, V. i. 307, courage.  
*Corollary (corollary)*, IV. i. 66, surplus.

*Correspondent*, I. ii. 348, obedient.  
*Courses*, I. i. 57, lower parts ; *cf. l. 44*.  
*Coyle*, I. ii. 241, turmoil ; Two Gen. of Ver., I. ii. 108.  
*Crebs*, II. ii. 176, wild apples.  
*Crispe (crisp)*, IV. i. 146, *cf. irling*, winding, or else ruffled by the wind.  
*Deare (dear)*, I. ii. 167, heartfelt.  
*Debosh'd*, III. ii. 27, Elizabethan spelling for debauched ; Lear, I. iv. 223 ; All's Well, V. iii. 238.  
*Deck'd*, I. ii. 183, covered ; Love's Lab., IV. iii. 275.  
*Deepe (deep)*, II. i. 201, wise.  
*Deere (dear)*, I. ii. 211(?), II. i. 139, precious, valuable.  
*Deerst (dear'st)*, II. i. 139, one syllable ; *cf. IV. i. 30, V. i. 219*.  
*Deliver*, II. i. 49, V. i. 369, relate ; Two Gen. of Ver., III. ii. 37.  
*Demand'd*, I. ii. 165, asked.  
*Discease*, V. i. 97, undress ; Wint. Tale, IV. iv. 718.  
*Discharge*, II. i. 277, performance, a theatrical expression.  
*Discovery*, II. i. 264, what is found.  
*Dismiss'd*, IV. i. 76, three syllables.  
*Distemper'd*, IV. i. 167, out of humour ; Ham., III. ii. 325.  
*Distinctly*, I. ii. 233, separately ; Cor., IV. iii. 44.  
*Doit*, II. ii. 35, half a farthing.  
*Doubt*, II. i. 264, distrust.  
*Dowle*, III. iii. 86, fibre of down.  
*Drawn*, II. i. 341, with swords drawn ; ii. 156, having taken a draught.  
*Drie (dry)*, I. ii. 131, thirsty.  
*Drolierie (drollery)*, III. iii. 31, humorous picture, or puppet-show ; a Hen. IV, II. i. 127.  
*Earth'd*, II. i. 253, buried.  
*Earthy*, I. ii. 321, base, low.  
*Ebbing*, II. i. 243, of declining fortunes ; *cf. Ant. & Cleo.*, I. iv. 49.  
*Eld'st*, V. i. 219, one syllable ; *cf. deer'st*, II. i. 139, *strongst*, IV. i. 30.  
*Else*, I. ii. 578, other.  
*Engine*, II. i. 168, mechanical

# GLOSSARY

- device* ; Tro. & Cres. I. iii. 215 ;  
*cf.* Ham., III. iv. 204[5].  
*Envy*, I. ii. 305, malice ; Mer. of  
 Ven., IV. i. 14.  
*Estate*, IV. i. 94, settle, bestow ;  
 As You, V. ii. 13.  
*Event*, I. ii. 137, III. i. 83, result.  
*Extasie* (ecstasy), III. iii. 135,  
 madness ; Much Ado, II. iii.  
 148 ; Ham., III. iv. 148.  
*Eye*, II. i. 59, appearance ; Ham.,  
 I. iii. 35.  
*Eyther's* (either's), I. ii. 525,  
 each other's.  
*Fadom* (fathom), I. ii. 460, sin-  
 gular form for the plural, as often  
 with measures when used with a  
 numeral.  
*Fall*, II. i. 326, V. i. 76, let fall ;  
 Oth., IV. i. 213.  
*Feater*, II. i. 301, neater ; *cf.*  
*feate*, Cymb., V. v. 106.  
*Fealty*, I. ii. 445, neatly, adroitly ;  
 Wint. Tale, IV. iv. 207.  
*Fellow*, II. i. 302, III. i. 106, equal.  
*Few*, I. ii. 170, few words, short ;  
 Meas. for Meas., III. i. 247.  
*Filth*, I. ii. 407, contemptuous for  
 a person ; Oth., V. ii. 288.  
*Fire*, I. ii. 7, two syllables.  
*Flat-long*, II. i. 187, with the side  
 of the blade.  
*Flote*, I. ii. 274, flood, sea.  
*Foile* (foil), III. i. 57, disadvan-  
 tage, defeat ; 2 Hen. VI, V. iii.  
 28.  
*Foots* (foot) it, I. ii. 445, dance.  
*Footing*, IV. i. 155, dancing.  
*For*, I. i. 54, against ; I. ii. 272,  
 because.  
*Foule* (foul), II. ii. 24, old, worn.  
*Founderd* (founder'd), IV. i. 34,  
 lamed by over-use.  
*Fourth* (forth-) rights, III. iii. 6,  
 straight paths ; Tro. & Cres.,  
 III. iii. 165.  
*Foyson* (foison), II. i. 170, rich  
 harvest ; Meas. for Meas., I. iv.  
 47.  
*Fraughting*, I. ii. 15, making the  
 burden ; *cf.* Mer. of Ven., II.  
 viii. 33.  
*Freshes*, III. ii. 70, springs.  
*Fringrd*, I. ii. 473, two syllables.  
*Frustrate*, III. iii. 14, unavailing ;  
*cf.* Ant. & Cleo., V. i. 4.  
*Full*, I. ii. 25, completely ; *cf.* I. ii.  
 183, 460.  
*Gaberdine*, II. ii. 41, coarse cloak.  
*Gentle*, I. ii. 548, high-born,  
 spirited.  
*Gins*, III. iii. 133, begins ; Mach.,  
 V. v. 56.  
*Glasses*, I. ii. 282, V. i. 266, hours,  
 in seaman's language ; *cf.* All's  
 Well, II. i. 183.  
*Glut*, I. i. 70, swallow.  
*Go*, III. ii. 20, walk.  
*Gonzalo* (Gonzallo), I. ii. 190, II.  
 i. 176, 326, 352, V. i. 19, etc.,  
 stress on second syllable, *Gon-  
 za'-lo*.  
*Good*, I. i. 7, 23, vocative, 'good  
 fellow,' or perhaps deprecatory  
 'I pray you' ; Errors, IV. iv.  
 24 ; Wint. Tale, V. i. 25.  
*Grace*, V. i. 165, favour.  
*Grudge*, I. ii. 204, murmuring ; *cf.*  
 Much Ado, III. iv. 83.  
*He*, II. i. 32, him ; *cf.* Rom. &  
 Jul., III. v. 90.  
*Hearkens*, I. ii. 244, listens to ;  
 2 Hen. IV, II. iv. 278.  
*Heed*, II. i. 234, the subject 'you'  
 is omitted.  
*Hests*, I. ii. 322, III. i. 47, IV. i.  
 74, commands.  
*Him*, V. i. 19, loosely constructed  
 in the same case as the accom-  
 panying relative.  
*Hint*, I. ii. 157, II. i. 6, theme,  
 occasion ; Ant. & Cleo., III. iv.  
 10.  
*His*, II. i. 121, its, the latter form  
 being recent in Sh.'s time and not  
 in full use.  
*Hollowly*, III. i. 84, insincerely.  
*Holpe* (help), I. ii. 78, more  
 common in Sh. than the regular  
*helped*.  
*Holy*, V. i. 74, pious, worthy.  
*Home*, V. i. 83, effectively, fully ;  
 Wint. Tale, V. iii. 8.  
*Hoyst* (hoist), I. ii. 174, hoisted ;  
 such contractions occur espe-  
 cially with verbs ending in *t* or *d*.  
*Hudwinke* (hoodwink), IV. i.  
 232, hide.  
*I* (ay), II. i. 49, 72, III. i. 107,  
 yes.

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- I*, IV. i. 244, loosely constructed for 'me,' object of 'make.'
- Impertinent*, I. ii. 168, irrelevant; used only here and (mistakenly) in *Mer. of Ven.*, II. ii. 231.
- Importun'd*, II. i. 131, stress on second syllable, *im-por'-tun'd*.
- Incharitable*, I. i. 50, unfeeling.
- Infest*, V. i. 293, vex.
- Infused*, I. ii. 182, three syllables; inspired.
- Inherit*, II. ii. 184, take possession; IV. i. 176, possess.
- Inly*, V. i. 237, inwardly.
- Into*, I. ii. 325, 423, for *in*, after *confine*, implying movement.
- Inquisition*, I. ii. 43, enquiry.
- Invert*, III. i. 84, reverse, change for the opposite.
- Is*, I. ii. 562, used with a plural subject, especially after 'there'; *Cymb.*, III. i. 43.
- It*, II. i. 170, for 'its,' especially before *own*, and as usual in *Sh.* 'its' not becoming common until later in the century.
- Jacke (jack)*, IV. i. 224, knave, deceiver.
- Jerkin*, IV. i. 262, doublet, jacket; *Two Gen. of Ver.*, II. iv. 22.
- Justife (justify)*, V. i. 146, prove.
- Key*, I. ii. 100, tuning instrument.
- Kybe*, II. i. 304, chilblain; *Mer. Wives*, I. iii. 30; *Ham.* V. i. 145.
- Lakin*, III. iii. 4, ladykin, the Virgin.
- Lassd*, IV. i. 146, lawn; *cf. laund*, 3 *Hen. VI*, III. i. 4.
- Lass-lorne (lass-lorn)*, forsaken by his lass.
- Learning*, I. ii. 427, teaching.
- Lien*, I. ii. 145, *in lieu of*, in return for.
- Life*, III. iii. 110, representation of the life.
- Like*, IV. i. 263, please, impersonal, in the original construction of 'please' in 'if you please.'
- Lime*, IV. i. 270, bird lime.
- Lime*, IV. i. 262, lime tree.
- Lime-grove*, V. i. 14, lime grove.
- Loathness (loathness)*, II. i. 133, reluctance; *Ant. & Cleo.*, III. xi. 20.
- Lorded*, I. ii. 115, made a lord.
- Lush*, II. i. 56, luxuriant.
- Lusty*, II. i. 56, vigorous.
- Lyne (lyne)*, IV. i. 268, rule.
- Maddes (mad)*, I. ii. 244, delirium.
- Maid*, III. i. 101, servant.
- Maine (maie) -course*, I. i. 44, main sail.
- Make*, II. i. 290, turn into; II. 33, make the fortune of.
- Mannage (manage)*, I. ii. 86, government.
- Massie (massy)*, III. iii. 88, heavy.
- Master*, I. i. 4, I. ii. 8, captain.
- Matter*, II. i. 248, thing of importance.
- Me*, I. ii. 128, loosely constructed, perhaps as a dative; V. i. 336, 364, redundant object with verbs not usually reflexive.
- Meanders*, III. iii. 6, round or winding paths.
- Measure*, II. i. 284, make one's way over; *Two Gen. of Ver.*, II. vii. 12.
- Medie (meddle)*, I. ii. 28, mingle.
- Meerly (merely)*, I. i. 65, absolutely, III. vii. 10.
- Merchant*, II. i. 8, merchantman.
- Mettal (mettle)*, II. i. 188, spirit.
- Mine*, III. iii. 117, used for *my* sometimes when separated from the noun; *cf. 'yours'*, II. i. 277.
- Minion*, IV. i. 109, darling, mistress.
- Miranda*, I. ii. 59, etc., stress on second syllable, *Mi-ran'-da*.
- Misse (miss)*, I. ii. 368, do without; *Cor.*, II. i. 268.
- Mistakings*, I. ii. 293, used by *Sh.* for 'mistakes'; *Meas. for Meas.*, III. ii. 139.
- Mo*, II. i. 136, V. i. 279, more.
- Momentarie (momentary)*, I. ii. 235, instantaneous.
- Moons (moon) -calf*, II. ii. 113, deformed monster.
- Mop*, IV. i. 53, pout; *cf. Lear*, IV. i. 72[4].
- More*, I. ii. 24, 522, making a double comparative not uncommon in *Sh.*
- Morsell (morsel)*, II. i. 314, rem-



# GLOSSARY

- nant**, contemptuous for a person ; Meas. for Meas., III. ii. 54.
- Mount**, II. ii. 14, raise.
- Mow** (*mow*), IV. i. 53, grimace.
- Muse**, III. iii. 50, wonder at.
- Mushrooms** (*mushrooms*), V. i. 46, old form of the word used only here by Sh.
- My**, *My*, V. i. 230, often so placed after an adjective, with the vocative ; Jul. Cæs., II. i. 283.
- Myself** (*myself*), I. ii. 505, V. i. 28, 176, the reflexive pronoun used for the nominative.
- Naturall** (*natural*), III. ii. 34 ; As You, I. ii. 54.
- Nature**, V. i. 88, natural affection.
- Neates** (*neat's*)-leather, II. ii. 75, leather of cowhide.
- Nerves**, I. ii. 570, sinews, muscles.
- Nonpareil** (*nonpareil*), III. ii. 105, paragon.
- Nooke** (*nook*), I. ii. 267, bay.
- Nor** *no*, I. ii. 470, emphatic double negative.
- Not**, II. i. 122, V. i. 45, 128, 357, put before the verb as if *do* or *does* were used.
- Note**, II. i. 271, news, information.
- Nothing**, II. i. 177, nonsense ; Mer. of Ven., I. i. 123.
- Nuptiall** (*nuptial*), V. i. 362, three syllables, *nup-she-al* ; regularly used in the singular by Sh.
- Observation**, III. iii. 121, attention, careful performance ; cf. Mid. Night Dr., IV. i. 118.
- Occasion**, II. i. 217, favourable opportunity ; Mer. Wives, II. ii. 189.
- Odde** (*odd*), I. ii. 261, remote, deserted.
- Of**, V. i. 165, from ; 275, with ; II. i. 85, on ; III. i. 63, redundant after the verb.
- Omit**, I. ii. 215, II. i. 202, neglect.
- On**, I. ii. 104, 425, 531, II. i. 151, IV. i. 179, of.
- Ouse**, I. ii. 208, III. i. 125, soft bottom of the sea ; cf. V. i. 176.
- Opportune**, IV. i. 30, stress on second syllable, *op-por-tune* ; Wint. Tale, IV. iv. 560.
- Out**, I. ii. 50, fully, V. i. 266, up.
- Over-topping**, I. ii. 8, outrunning the pack, a hunting term.
- Owe**, I. ii. 471, 529, III. i. 56, own, have.
- Owne** (*own*), V. i. 251, master of one's self.
- Painfull** (*painful*), III. i. 3, laborious.
- PaAs**, I. ii. 284, tasks ; Tam. of Shr., III. i. 14.
- Passe** (*pass*), IV. i. 268, thrust, sally, a fencing term.
- Passion**, I. ii. 456, grief ; IV. i. 164, three syllables.
- Passion**, V. i. 30, feel deeply ; Two Gen. of Ver., IV. iv. 169.
- Patch**, III. ii. 66, fool ; Errors, III. i. 39.
- Pate**, IV. i. 269, wit.
- Patience**, V. i. 161, three syllables.
- Paunch**, III. i. 95, run through the belly.
- Pece** (*piece*), I. ii. 69, pattern ; Ant. & Cleo., III. ii. 33.
- Pertly**, IV. i. 67, briskly.
- Pioned**, IV. i. 73, three syllables, stress on first ; 'peonied,' covered with marsh-marigold.
- Place**, I. ii. 398, perhaps for the plural, 'places,' the omission of the plural 's' occurs especially in words ending with an 's' sound.
- Plantation**, II. i. 148, colonization.
- Point**, I. ii. 227, exactness, detail.
- Pole-clipt**, IV. i. 77, twined on poles ; for *clipt*, embrace, see Ant. & Cleo., IV. viii. 10.
- Poor** (*poor*), John, II. ii. 30, salted hake, a coarse fish.
- Premises**, I. ii. 145, first conditions ; All's Well, II. i. 221.
- Presented**, IV. i. 191, represented ; Much Ado, III. iii. 73.
- Princesse**, I. ii. 204, princesses ; the sound of 's' being regarded as plural, cf. As You, I. ii. 160.
- Professes**, II. i. 255, makes it a business ; As You, III. ii. 386.
- Profit**, I. ii. 203, gain, a verb.
- Prospero**, I. ii. 25, etc., stress on first syllable ; shortened to *Prosper*, with same accent, III. iii. 124.
- Purchas'd** (*purchased*), IV. i. 17, won ; Love's Lab., III. i. 27.

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*Putter out*, III. iii. 65, insured traveller.  
*Pyde (pied)*, III. ii. 66, motley coated.

*Qualitie (quality)*, I. ii. 225, ability, power; Two Gen. of Ver., III. i. 273.

*Quaint (quaint)*, I. ii. 375, dextrous, artistic; Mer. Wives, IV. vi. 42.

*Quicke (quick)*, III. ii. 70, living; Mer. Wives, III. iv. 90.

*Quickens*, III. i. 8, makes alive.

*Quit*, I. ii. 174, shortened participle, common in verbs ending in a 't' or 'd' sound; cf. 'betid,' I. 38.

*Rabble*, IV. i. 42, crowd, not necessarily contemptuous.

*Race*, I. ii. 420, breed; Ant. & Cleo., I. iii. 50.

*Racke (rack)*, IV. i. 178, floating mist; Ant. & Cleo., IV. xiv. 24.

*Rare*, IV. i. 137, for *rarely*, modifying *wondered*.

*Rate*, I. ii. 110, II. i. 109, estimation, judgment.

*Razor-able (razorable)*, II. i. 273, fit to be shaved.

*Reasonable*, V. i. 93, of reason.

*Recover*, II. ii. 73, 82, 100, restore; As You, IV. iii. 159.

*Red-plague*, I. ii. 426, leprosy.

*Remember*, I. ii. 285, remind; 469, mention; 2 Hen. IV, V. ii. 150.

*Remorse*, V. i. 88, pity.

*Requit*, III. iii. 92, requited; cf. *quit*.

*Resolve*, V. i. 295, rid of ignorance; Meas. for Meas., IV. ii. 220.

*Revenew (revenue)*, I. ii. 116, stress on second syllable, *reven'-ew*.

*Rid*, I. ii. 426, destroy.

*Ripe*, V. i. 332, drunk.

*Rounded*, IV. i. 180, rounded out, finished.

*Sacke (sack)*, II. ii. 129, Spanish white wine.

*Safely*, V. i. 264, the adverb modifying the verb, in place of the adjective modifying the object.

*Sanctimonious*, IV. i. 19, sacred.

*Sans*, I. ii. 215, without; *Errors*, IV. iv. 80; used as an English word at this time.

*Save*, II. i. 176, God save.

*Scamels*, II. ii. 790, possibly sea-mews.

*Scandald (scandal'd)*, IV. i. 100, defame; Cor., III. i. 58.

*Scap'd (scap'd)*, II. ii. 64, escaped, not a shortening of 'escaped.'

*Sebastian*, II. i. 240, 215, 228, etc., three syllables, stress on second, *Se-bas'-tyan*.

*Securing*, II. i. 344, guarding.

*Sedg'd (sedged)*, IV. i. 145, made of sedges or reeds.

*Sense*, II. i. 107, feelings.

*Sensible*, II. i. 181, sensitive, with quick feeling; Meas. for Meas., III. i. 138.

*Setebos*, I. ii. 437, stress on first syllable.

*Set*, III. ii. 10, rigid; Tw. Night, V. i. 211.

*Set off*, III. i. 4, make attractive.

*Severall (several)*, III. i. 53, various, different, Meas. for Meas., II. iv. 4.

*Shak'd (shaked)*, II. i. 355, less common in Sh. than 'shook': 1 Hen. IV, III. i. 21, etc.

*She*, III. ii. 106, her; this usage occurs especially when the object is separated from the verb, as here.

*Shroud (shroud)*, II. ii. 43, take shelter; cf. Ant. & Cleo., III. xiii. 86.

*Siege*, II. ii. 113, seat.

*Single*, I. ii. 503, solitary, mere; Mer. of Ven., I. iii. 50.

*Skillesse (skillless)*, III. i. 65, ignorant.

*Sociable*, V. i. 75, sympathetic; John, III. iv. 69.

*Sodaine (sudden)*, II. i. 339, quick.

*Solemnized*, V. i. 363, four syllables, stress on the second, *sol-em'-ni-sed*.

*Something*, I. ii. 478, somewhat.

*Sore*, V. i. 341, sorry; 2 Hen. IV, IV. vii. 10.

*Sot*, III. ii. 98, fool; not used by Sh. with reference to drunkenness.

*Spoke*, IV. i. 36, 'n' dropped, as often in participles, at this time.

# GLOSSARY

- Sprytling* (*Spriting*), I. ii. 349, magic service.
- Spongie* (*spongy*), IV. i. 74, watery; Cymb., IV. ii. 433.
- Stain'd* (*stained*), I. ii. 478, disfigured.
- Stale*, IV. i. 211, decay; Tamm. of Sh., III. i. 91.
- Standard*, III. ii. 17, standard-bearer, ensign.
- Stare*, III. iii. 119, daze.
- Steeded* (*steaded*), I. ii. 194, been useful, help; Two Gen. of Ver., II. i. 109.
- Stephano*, III. ii. 163, IV. i. 248, stress on first syllable, *Stef-fa-no*.
- Still*, I. ii. 269, III. iii. 85, V. i. 253, ever, always.
- Stockfish*, III. ii. 74, dried cod.
- Stomacke* (*stomach*), I. ii. 185, courage; II. i. 107, liking.
- Stover*, IV. i. 72, fodder for cattle.
- Strange*, III. iii. 111, rare.
- Strangely*, IV. i. 9, wonderfully.
- Study*, II. i. 84, wonder.
- Substitution*, I. ii. 121, being a substitute, delegated authority.
- Subtleties*, V. i. 142, illusions, originally applied to cookery; Per., II. v. 46.
- Suffered*, II. ii. 39, been killed.
- Suggestion*, II. i. 316, IV. i. 30, prompting, temptation.
- Supportable*, V. i. 169, main stress on first syllable.
- Swabber*, II. ii. 49, deck cleaner; Tw. Night, I. v. 201.
- Sycorax*, I. iii. 305, 339, etc., stress on first syllable, *Sy-co-rax*.
- Tabor*, IV. i. 199, small drum; Cor., I. vi. 32.
- Taborer*, III. ii. 160, player on a tabor.
- Talking*, II. i. 96, used with a dependent clause, like 'saying.'
- Tang*, II. ii. 53, sharp sound.
- Teene* (*teen*), I. ii. 80, grief, tears; Love's Lab., IV. iii. 169.
- Tell*, II. i. 19, count.
- Temperance*, II. i. 47, climate.
- Temperate*, IV. i. 148, chaste.
- Tender*, II. i. 206, regard, care for; Two Gen. of Ver., IV. iv. 142.
- That*, III. ii. 103, the thing, that which; 147, so that; V. i. 336, for 'as,' after 'such.'
- Thatched* (*thatched*), IV. i. 70, covered, strewn.
- Third* (*throad*), IV. i. 5, strand.
- Thoroughly*, III. iii. 127, thoroughly.
- Throues* (*throes*), II. i. 249, pains, the verb.
- Tith*, II. i. 158, tillage, cultivation.
- To*, II. i. 78, for; Mer. Wives, III. iii. 89.
- Trash*, I. ii. 98, call back, check; lop off.
- Trenchering*, II. ii. 192, trenchers.
- Trifle* (*trifle*), V. i. 127, phantom.
- Trinculo*, II. ii. 108, etc., stress on first syllable.
- Troule* (*troul*), III. ii. 124, sing around.
- True*, V. i. 319, honest; Love's Lab., IV. iii. 193.
- Try*, I. i. 44, *i.e.* keep close to the wind and see if she will bear the main course.
- Twilled*, IV. i. 73, two syllables; meaning not certain.
- Twinke* (*twink*), IV. i. 49, twinkling.
- Undergoing*, I. ii. 185, enduring.
- Up-staring*, I. ii. 248, standing on end.
- Urchins*, I. ii. 385, imps.
- Urchyn-shewes* (*urchin-shows*), II. i. 8, apparitions of hobgoblins.
- Use*, II. i. 181, are accustomed.
- Utensils*, III. ii. 101, perhaps with stress on first syllable.
- Valiant*, III. ii. 25, three syllables.
- Vanity*, IV. i. 46, illusion.
- Vast*, I. ii. 386, void, a noun.
- Verily*, II. i. 357, adverb used instead of the adjective, modifying the subject.
- V'ertue*, I. ii. 34, soul, spring.
- Villanous*, IV. i. 274, an adjective is often used in place of an adverb, with another adjective.
- V'isitacion*, III. i. 40, seizure of feeling.
- Visitor*, II. i. 15, visiting priest.
- Voucht* (*vouched*), II. i. 64, attested.
- Waigh'd* (*weighed*), II. i. 133, considered.
- W'ard*, I. ii. 552, attitude of defence; Mer. Wives, II. ii. 236.

# THE TEMPEST

- Waste (waist)*, I. ii. 230, middle part.
- Weather*, I. i. 46, storm; Tw. Night, I. v. 234.
- Weather-fends*, V. i. 146, protects from the weather.
- Welkins (welkin's)*, I. i. 6, sky's; Mer. Wives, I. iii. 85; Tw. Night, III. i. 58.
- Wench*, I. ii. 165, 477, used as a term of endearment.
- Wesand*, III. ii. 96, windpipe.
- When*, I. ii. 374, an exclamation of impatience.
- Where (whether)*, V. i. 126, whether; Errors, IV. i. 67.
- Which*, III. i. 8, whom, used of a person.
- Whilare (while-ere)*, III. ii. 125, just now.
- Whiles*, I. ii. 403, while.
- Whist*, I. ii. 444, adjective, silent, to silence.
- Who*, I. ii. 9, 97, II. i. 129, whom, III. iii. 83, which, used of things; I. ii. 97, 271, whom.
- Whom*, III. iii. 116, who; cf. John, IV. ii. 171; attracted to the accusation by the influence of the next following verb.
- Wicked*, I. ii. 380, harmful.
- Wide-chapt (chapped)*, I. i. 66, wide mouthed.
- Windring*, IV. i. 144, wind-ing.
- Winke (wink)*, II. i. 313, sleep, closing of the eyes; Wint. Tale, I. ii. 367; II. i. 263, time of a wink; Wint. Tale, V. ii. 120.
- Wink'st*, II. i. 229, <sup>W</sup>ast the eyes closed.
- Wisest*, II. ii. 80, 'fashion' is understood.
- Withall (withal)*, III. ii. 102, for 'with' at the end of a sentence when the object (here *which*) precedes.
- Woe*, V. i. 161, sorry.
- Wonder (wonder'd)*, IV. i. 137, wonder-working.
- Workes (works)*, IV. i. 165, affects.
- Worme (worm)*, III. i. 39, expression of pity.
- Worser*, IV. i. 31, double comparative.
- Wracks (wrack)*, I. ii. 33, wreck.
- Wrong*, I. ii. 516, made a mistake; Mer. Wives, III. iii. 186.
- Yare*, I. i. 12, 43, V. i. 267, ready; Meas. for Meas., IV. ii. 58.
- Yarely*, I. i. 8, quickly; Ant. & Cleo., II. ii. 247.
- Yere (year)*, I. ii. 65, plural *s* often omitted with words of measure after a numeral.
- Ynch-meale (inchmeal)*, II. ii. 6, inch by inch.
- Yond*, I. ii. 473, over there.
- Your*, V. i. 15, subjective genitive, 'made by you.'
- Yours*, II. i. 277, for 'your' because separated from its noun, cf. *mine*, III. iii. 117.
- Zenith*, I. ii. 213, maximum of fortune.

# THE TWO GENTLEMEN OF VERONA

## GLOSSARY

*Accessè* (*access*), IV. ii. 6, stress on second syllable.

*Account of*, II. i. 61, esteem.

*Admired*, IV. ii. 5, three syllables.

*Adventure*, III. i. 123, venture ; Wint. Tale, I. ii. 48.

*Advice*, II. iv. 210, knowledge ; III. i. 76, reflection.

*A good* (*agood*), IV. iv. 167, in earnest.

*Aimed at*, III. i. 48, guessed, suspected ; cf. Ham., IV. v. 11.

*Ale*, II. v. 55, ale house.

*Allycholly*, IV. ii. 29, melancholy ;

cf. Mer. Wives, I. iv. 142.

*And* (*an*) *if*, I. i. 79, III. i. 260, if ; Temp., II. ii. 121.

*Angrily*, I. ii. 65, angrily ; John, IV. i. 90.

*Apparent*, III. i. 119, manifest ; Meas. for Meas., IV. ii. 150.

*Approv'd* (*approved*), V. iv. 46, tested by experience ; cf. All's Well, III. vii. 26.

*As*, II. iv. 137, that ; *as much*, IV. iii. 45, as I wish much.

*Auburne* (*auburn*), IV. iv. 190, flaxen (?) , cf. abram, Cor., II. iii. 19.

*Awsfull* (*awful*), IV. i. 48, having respect for authority ; Per. II. Pro. 5.

*Ayme* (*aim*), III. i. 31, suspicion, conjecture ; V. iv. 109, object.

*Bare*, III. i. 274, mere.

*Beads-man* (*beadsman*), I. i. 18, one hired to say prayers ; Rich. II, III. ii. 117.

*Breancer*, I. i. 65, happen ; cf. Mer. of Ven., I. i. 42.

*Defortune*, IV. iii. 45, happen well to, betide.

*Beholding*, IV. iv. 175, under obligation ; Mer. Wives, I. i. 248.

*Beshrew*, I. i. 127, evil befall ; Much Ado, V. i. 63.

*Bestow*, III. i. 90, conduct, behave ; As You, IV. iii. 91.

*Bid the fare*, I. ii. 106, challenged ; term used in a game of ball.

*Blacke* (*black*), V. ii. 12, dark-complexioned ; Much Ado, III. i. 68.

*Blunt*, II. vi. 43, dull, stupid ; 2 Hen. IV. In. 21.

*Boots*, I. i. 30, make a laughing stock.

*Boots*, I. i. 31, profits, benefits.

*Bottom* (*bottom*), III. ii. 55, wind in a ball ; cf. Tam. of Shr., IV. iii. 143.

*Breake* (*break*), I. iii. 47, III. i. 62, broach a matter.

*Broken*, II. v. 19, fallen out, quarrelled ; cf. Cor., IV. vi. 61.

*Broker*, I. ii. 43, go-between.

*Burden*, I. ii. 91, base accompaniment ; cf. As You, III. ii. 243.

*Buried*, IV. ii. 110, three syllables.

*By*, II. iv. 152, concerning.

*Canker*, I. i. 47, canker-worm ; Mids. Night Dr., II. ii. 4.

*Ceased*, V. iv. 36, two syllables.

*Censure*, I. ii. 21, pass judgment ; cf. Ham., III. ii. 91.

*Cestern'd* (*testerned*), I. i. 143, given a sixpence or testril ; cf. Tw. Night, II. iii. 34-6.

*Character'd*, II. vii. 6, stress on second syllable ; written.

*Circumstance*, I. i. 40, 88, deduction from evidence ; cf. Cymb., II. iv. 78 ; I. i. 42, condition ;

Ham., I. iii. 109 ; III. ii. 38, details ; Errors, V. i. 19.

*Cite*, II. iv. 83, incite, invite ; 3 Hen. VI, II. i. 37.

## TWO GENTLEMEN OF VERONA

- Clerkly*, II. i. 104, like a good penman; a Hen. VI, III. i. 188.
- Close*, V. iv. 195, union; Tw. Night, V. i. 169.
- Coile (coil)*, I. ii. 108, rum-moil; Temp., I. ii. 241.
- Cold*, IV. iv. 182, coldly received; Mer. of Ven., II. vii. 76.
- Commit*, V. iv. 84, sin, offend.
- Compass (compass)*, II. iv. 217, IV. ii. 94, win, obtain.
- Competitor*, II. vi. 37, confederate; Love's Lab., II. i. 88.
- Compleat (complete)*, II. iv. 71, perfect, accomplished; Hen. VIII, III. ii. 68.
- Composed*, III. ii. 71, three syllables.
- Conceit*, III. ii. 19, opinion; Much Ado, II. i. 283.
- Conceitless*, IV. ii. 98, stupid.
- Condition*, III. i. 275, character, quality; Meas. for Meas., I. i. 62; V. iv. 147, four syllables.
- Confession*, V. ii. 46, four syllables, *con-fe'sh-on*.
- Confirmed*, IV. iv. 105, three syllables.
- Consort*, III. ii. 85, stress on first syllable; band of musicians; IV. i. 66, stress on second syllable; company.
- Contents*, III. i. 96, stress on second syllable; pleasures.
- Converse*, I. iii. 34, *converst (conversed)*, II. iv. 61, associate, associated.
- Crewes (crews)*, IV. i. 76, bands; cf. Rich. II, V. iii. 14.
- Cry you mercy*, V. iv. 102, I beg your pardon; Mer. Wives, III. v. 25.
- Curet*, III. i. 337, ill-tempered; Much Ado, II. i. 21.
- Daigne (deign)*, I. i. 150, not disdain; Ant. & Cleo., I. iv. 72.
- Dass'd (dassled)*, II. iv. 213, apparently three syllables, *dass-ed*.
- Deepest (deep'st)*, V. iv. 78, time of one syllable.
- Depart*, V. iv. 104, departure; a Hen. VI, I. i. 9.
- Descent*, I. ii. 108, stress on first syllable; second part, treble.
- Deliver'd (delivered)*, IV. iv. 73, the subject 'who' is omitted.
- Discover*, III. ii. 78, show, express; Much Ado, II. iii. 107; *discovered*, V. v. 180, three syllables.
- Dispose*, II. vii. 88, IV. i. 78, disposal.
- Doublet*, II. iv. 22, inner coat or waistcoat.
- Dumpe (dump)*, III. ii. 86, a slow melody; Rom. & Iul., IV. v. 112[1].
- Earnest*, II. i. 154, token, preliminary payment; Errors, II. ii. 26.
- Else*, IV. ii. 127, otherwise, elsewhere.
- Empresse (empress)*, V. iv. 150, the possessive ending is often omitted with words ending in an 's' sound.
- Enforce*, IV. iii. 20, used without 'to' before the dependent infinitive.
- Engine*, III. i. 142, instrument; Temp., II. i. 168.
- Entertain (entertain)*, II. iv. 102, take into service; *entertained*, IV. iv. 63, four syllables.
- Exhibition*, I. iii. 72, allowance; Oth., I. iii. 263.
- Exile*, III. ii. 5, stress on second syllable.
- Expedition*, V. i. 8, five syllables, *ex-pe-di-ti-on*.
- Extream (extreme)*, II. vii. 24, stress on first syllable.
- Farthingale*, II. vii. 53, IV. iv. 38, hoop petticoat; Mer. Wives, III. iii. 58.
- Feature*, II. iv. 71, outward appearance; Temp., III. i. 64.
- Figure*, II. i. 145, trick of rhetoric; Ham., II. ii. 109.
- Fire*, I. ii. 32, II. vii. 24, two syllables, *fi-er*.
- Flatter with*, IV. iv. 189, flatter; Tw. Night, I. v. 306.
- Fond*, I. i. 56, IV. iv. 197, doting.
- Foole (fool)*, IV. iv. 95, expressing pity or tenderness rather than contempt.
- For*, I. ii. 144, for fear of.
- For*, II. iv. 178, III. i. 152, IV.

# GLOSSARY

- iii. 25 ; *for why*, III. i. 102, because.
- Forlorn* (*Forlorn*), I. ii. 133, stress on first syllable.
- Forth*, II. iv. 189, out ; *Temp.*, V. i. 240.
- Fortuned*, V. iv. 178, three syllables : happened.
- Give us leave*, III. i. 4, pray with-draw ; *Mer. Wives*, II. ii. 150.
- Give ye*, II. i. 96, God give you.
- Going*, III. i. 372, walking ; *cf. go*, *Temp.*, III. ii. 20.
- Graced*, I. iii. 61, two syllables.
- 'Greed* (*greed*), II. iv. 186, agreed, *Tam. of Shr.*, II. i. 295.
- Griefes* (*griefs*), V. iv. 151, grievances ; *Jul. Cæs.*, I. iii. 129.
- Grievance*, I. i. 20, IV. iii. 41, grief.
- Hallidome* (*halidom*), IV. ii. 139, holiness, Christian faith.
- Hallow-Masse* (*Hallowmas*), II. i. 26, All Saints' Day, November 1.
- Have*, IV. i. 35, know, be skilled in.
- Hindered*, II. vii. 29, three syllables.
- Homely*, I. i. 5, plain, dull.
- Hose*, II. i. 76, vii. 57, breeches.
- Houres* (*hour's*), III. ii. 9, two syllables, *ow-ers*.
- How ever* (*however*), I. i. 38, in any case.
- I* (*ay*), I. i. 100<sup>1</sup>, II. 5, etc., yes.
- Impeachment*, I. iii. 18, discredit, reproach ; *Rich.* III, II. ii. 25.
- Importunacy*, IV. ii. 114, main stress on third syllable, *im-portu'-na-cy*, urgent demanding.
- Importune*, I. iii. 16, III. i. 148, stress on second syllable.
- Impose*, IV. iii. 12, command.
- Impresse* (*impress*), III. ii. 8, stress on second syllable.
- Infinite*, II. vii. 72, an infinity ; *Much Ado*, II. iii. 103.
- Inherit*, III. ii. 88, get possession of ; *Temp.*, II. ii. 184.
- Inly*, II. vii. 20, inner, within ; *3 Hen. VI.*, I. iv. 182.
- 'Integrity*, III. ii. 78, sincerity ; *Meas. for Meas.*, IV. ii. 201.
- Jade*, III. i. 277, poor horse, worthless woman.
- Jarres* (*jars*), V. iv. 169, quarrels, discords ; *Errors*, I. i. 15.
- Jerkin*, II. iv. 21, short jacket worn over the doublet.
- Jolt-head*, III. i. 289, blockhead ; *Tam. of Shr.*, IV. i. 160.
- Keep* (*keep*), IV. iv. 12, restrain.
- Kinde* (*kind*), II. iii. 4, kindred ; *Temp.*, V. i. 29.
- Knowst* (*know'st*), V. iv. 168, one syllable ; a common contraction.
- Lac'd* (*laced*), I. i. 101, perhaps 'finely dressed,' or 'loose in character.'
- Leander*, stress on second syllable, *Le-an'-der*.
- Learne* (*learn*), II. vi. 15, V. iii. 6, teach.
- Lease*, V. ii. 31, let to others.
- Leave*, II. vi. 19, III. i. 185, cease ; IV. iv. 74, give up.
- Letts* (*lets*), III. i. 116, hinders ; *Errors*, II. i. 110.
- Liberall* (*liberal*), III. i. 342, wanton, loose ; *Mer. of Ven.*, II. ii. 181.
- Lies*, IV. ii. 140, lodges ; *Mer. Wives*, II. i. 163.
- Likes*, IV. ii. 57, 58, pleases ; *Tam. of Shr.*, IV. iv. 65.
- Lime*, III. ii. 70, bird-lime.
- Makes it strange*, I. ii. 111, pretends to be shocked ; *Tit. And.*, II. i. 90.
- Manage*, III. i. 250, wield ; *Rom. & Jul.*, I. i. 67.
- Meane* (*mean*), I. ii. 104, tenor ; *Wint. Tale*, IV. iii. 46 ; II. vii. 7, III. i. 41, IV. iv. 110, for the usual 'means' : *means* (*means*), V. iv. 146, contrive a way ; *Rich.* III, V. iii. 46.
- Measure*, V. iv. 136, reach.
- Meat*, I. ii. 73, perhaps pronounced 'mate.'
- Minion*, I. ii. 96, 101, spoiled favorite.
- Months minde* (*moneth's mind*), I. ii. 145, *months* two syllables ; yearning.
- Morde* (*mood*), IV. i. 53, rage ; *Errors*, II. ii. 171.

## TWO GENTLEMEN OF VERONA

*Most*, IV. ii. 144, double superlative; cf. Wint. Tale, I. ii. 166.  
*Mation*, II. i. 93, puppet-show; Wint. Tale, IV. iii. 98.  
*Mouth*, III. i. 323, a sweet mouth, a sweet tooth.  
*Muse*, I. iii. 67, wonder; All's Well, II. v. 70.  
*Mutton*, I. i. 100, 102, woman of low repute; Mer. of Ver., V. iii. 172.  
*Niche* (*nich*), IV. ii. 75, notch, tally, reckoning.  
*Noddy*, I. i. 115, 126, simpleton.  
*Ocean*, II. vii. 34, three syllables, *o'-she-an*.  
*Omitting*, II. iv. 63, neglecting; cf. Temp., I. ii. 215.  
*On*, IV. ii. 73, of.  
*One*, II. i. 5, pronounced like *on*, I. 4; III. i. 266, single, not double.  
*On-set* (*onset*), III. ii. 95, beginning; Sonn. 90, 11.  
*Ore-look'd* (*o'erlooked*), I. ii. 53, read; Mids. Night Dr., II. ii. 127.  
*Owe*, V. ii. 30, own, possess; Meas. for Meas., I. iv. 93.  
*Padua*, II. v. 3, apparently a mistake for 'Milan.'  
*Pageants*, IV. iv. 161, show, drama; Temp., IV. i. 177.  
*Panthino*, I. iii. 3, 79, stress on second syllable, *Pan-thee'-no*.  
*Pardoy*, III. ii. 99, excuse for absence.  
*Par'le* (*parle*), I. ii. 7, talk, conversation; Ham., I. i. 78.  
*Parted*, I. i. 75, *parting*, II. iii. 14, 15; *partis*, IV. ii. 80, departed, departure, etc.  
*Passenger*, IV. i. 3, 74, V. iv. 18, passer-by.  
*Passioning*, IV. iv. 169, passionately grieving; cf. Temp., V. i. 30.  
*Peevish*, III. i. 71, V. ii. 54, wayward.  
*Peremptory*, I. iii. 74, stress on first syllable.  
*Perfected*, I. iii. 26, stress on first syllable.  
*Perfections*, II. iv. 214, four syllables, *per-fec'-she-ons*.

*Persevers*, III. ii. 30, stress on second syllable, *per-seu'-ers*; continues.  
*Phaeton*, III. i. 146, three syllables, *say'-et-on*.  
*Place*, I. i. 111, pen, place for confining animals; Lear, II. ii. 10.  
*Post*, I. i. 151, messenger.  
*Practising*, IV. i. 50, plotting; cf. John, IV. i. 25.  
*Praise*, III. i. 339, approve, & it; Tro. & Cres., III. ii. 89.  
*Presently*, II. iv. 84, immediately; Temp., I. ii. 147.  
*Pretence*, III. i. 50, design; Wint. Tale, III. ii. 19.  
*Preterded*, II. vi. 39, intended; Hen. VI., IV. i. 9.  
*Principalitie* (*principality*), II. iv. 153, angel of highest order.  
*Print*, II. i. 165, in *print*, to the letter, exactly.  
*Proper*, IV. i. 12, fine-looking; Temp., II. ii. 65.  
*Protestation*, I. ii. 108, five syllables, *pro-tes-ta-she-on*.  
*Protheus*, I. i. 4, 15, etc., generally two syllables, stress on first, *Pro'-thyus*, sometimes three, *Pro-the-us*.  
*Publisher*, III. i. 50, discloser; Lucr., I. 33.  
*Puling*, II. i. 26, whining; Rom. & Jul., III. v. 199.  
*Quality*, IV. i. 60, business; Meas. for Meas., II. i. 65.  
*Queintly* (*quaintly*), II. i. 119, *quaintly*, III. i. 120, cleverly.  
*Quips*, IV. ii. 14, pointed jests; Mer. Wives, I. iii. 37.  
*Quoat* (*quote*), II. iv. 20, pronounced like 'coat'; note, discover; Rom. & Jul., I. iv. 31; Love's Lab., II. i. 262, V. ii. 859.  
*Ravell* (*ravel*), III. ii. 54, become entangled; cf. Macb., II. ii. 48.  
*Reasoning*, II. i. 140, talking; Errors, III. ii. 59.  
*Recelve*, V. iv. 86, acknowledge; Mer. Wives, V. v. 132.  
*Record*, V. iv. 9, sing; Per. IV. Pro. 28.



# GLOSSARY

**Reformet**, V. iv. 165, three syllables.  
**Remorseful** (*remorseful*), IV. iii. 17, compassionate; All's Well, V. iii. 7.  
**Recall** (*recall*), V. iv. 2, recall from exile; All's Well, II. iii. 50.  
**Reputation**, II. vii. 89, five syllables, *re-pu-tu'she-on*.  
**Resembleth**, I. iii. 87, four syllables, *re-sem-ble-eth*.  
**Resolved**, II. vi. 14, three syllables.  
**Respect**, III. i. 92, IV. iv. 195, V. iv. 23, care for.  
**Respective**, IV. iv. 196, worthy of regard.  
**Road**, I. i. 57, II. iv. 190, port, harbor.  
**Sad**, I. iii. 3, *sad-ness*: Much Ado, I. iii. 56.  
**Scape**, V. iii. 13, escape; Temp., II. ii. 126.  
**Seduced**, IV. ii. 99, three syllables.  
**Servant**, II. i. 93, 104, 131, friend, suitor; II. i. 98, 104, 131, iv. 3, 10, 34, 103, etc., gallant, admirer; IV. iii. 8, friend, well-wisher.  
**Set**, I. ii. 87, set to music; Temp., I. ii. 101; II. i. 85, seated; 1 Hen. IV. II. iv. 433.  
**Several** (*several*), I. ii. 117, separate; Mer. Wives, III. v. 98.  
**Shapeless** (*shapeless*), I. i. 11, purposeless.  
**She**, II. i. 44, her; Meas. for Meas., III. i. 233.  
**Sheep** (*sheep*), I. i. 77, pronounced like 'ship'; Love's Lab., II. i. 232, 234.  
**Shot**, II. v. 10, reckoning, charge; Cymb., V. iv. 164.  
**Silly**, IV. i. 74, helpless; 3 Hen. VI. I. i. 274.  
**Sith**, I. ii. 135, since.  
**Sluggardish** (*sluggardised*), I. i. 10, sunk in sloth.  
**So**, II. i. 128, be it so; Mer. Wives, III. iv. 66.  
**Sodaine** (*sudden*), IV. ii. 14, quick, sharp; Men. VIII. V. iii. 157.  
**So-hough**, *Soa hough* (*soho*), III. i. 192, hunters' cry on starting game.

**Sommer** (*summer*) -swelling, II. iv. 164, growing in summer.  
**Sort**, III. ii. 93, select; 1 Hen. VI. II. iii. 29.  
**Spoke**, III. i. 296, patron; As You, I. ii. 203.  
**Speed**, IV. iv. 109, succeed; Mer. Wives, II. ii. 252.  
**Statue**, IV. iv. 202, image.  
**Steal**, II. i. 109, be of service to; Meas. for Meas., I. iv. 21.  
**Still**, I. iii. 14, V. iv. 46, always; Temp., III. iii. 85.  
**Still an (on) end**, IV. iv. 62, continually.  
**Stocks** (*stock*), III. i. 306, stocking.  
**Stomache** (*stomach*), I. ii. 73, temper, appetite; 2 Hen. VI. II. i. 66; 1 Hen. IV. II. iii. 42.  
**Suggested**, III. i. 37, tempted; All's Well, IV. v. 46.  
**Swing'd** (*swinged*), II. i. 81, III. i. 375, beaten.  
**Table**, II. vii. 5, tablet; Tro. & Cres., IV. v. 71.  
**Tarriance**, II. vii. 92, stay; Pas. Pil., 74.  
**Tender**, IV. iv. 142, regard, care for; Temp., II. i. 26.  
**Tender**, V. iv. 40, dear.  
**That**, II. i. 31, III. i. 112, 115, 132, ii. 6, IV. iv. 158, V. iv. 178, so that.  
**Thoroughly**, I. ii. 124, thoroughly; Temp., III. iii. 18.  
**Timelesse** (*timeless*), III. i. 24, untimely; Rich. II. IV. i. 9.  
**Tincture**, IV. iv. 157, tint, color; Wint. Tale, III. ii. 200.  
**To**, I. i. 61, depends on *letters*; II. iv. 159, object omitted, 'someone'; III. i. 87, for; Mer. Wives, III. iii. 89; IV. ii. 99, as to.  
**Tongues**, IV. i. 35, foreign languages.  
**Too-too**, II. iv. 208, far too; Mer. Wives, II. ii. 237.  
**Tooke** (*took*), V. iv. 113, taken; 1 Hen. VI. I. i. 57.  
**Trenched**, III. ii. 9, two syllables; carved.  
**Trencher**, IV. iv. 11, wooden plate.  
**Triumphes** (*triumphs*), V. iv. 170, festive pageants.

## TWO GENTLEMEN OF VERONA

*Turne (turn)*, II. ii. 6, prove untrue.

*Tyre (tire)*, IV. iv. 186, headdress.

*Unadvise'd (unadvised)*, IV. iv. 124, inadvertently.

*Up and downe (down)*, II. iii. 31, altogether, exactly.

*Valentinus*, I. iii. 70, stress on third syllable, *Val-en-ti-nus*.

*Very*, III. ii. 43, true; Ham., II. ii. 56.

*Waxed*, III. i. 231, two syllables.

*Weedes (weeds)*, II. vii. 44, garments; Much Ado, V. iii. 31; Tw. Night, V. i. 289.

*Were*, I. i. 105, iii. 27, originally impersonal, with the following infinitive as subject and the personal pronoun in the dative, now changed to nominative.

*What*, I. ii. 56, what? a! Jul. Cms., I. iii. 49.

*Where*, II. i. 77, where; Love's Lab., III. i. 110.

*Who*, III. i. 203, whom; Cor., II. i. 187.

*Wink (wink)*, I. ii. 147, II. iv. 96, V. ii. 15, shut the eyes.

*With*, II. i. 31, IV. ii. 47, by.

*Withall (withal)*, V. iv. 161, used for 'with' at the end of a clause, when the object preceding is not expressed.

*Wot*, IV. iv. 28, know; Rich. II, II. ii. 42.

*Would (wood)*, II. iii. 30, mad; Mids. Night Dr., II. i. 200.

*Wreaking (recking)*, IV. iii. 44, caring; cf. As You, II. iv. 86.

*Wreaths*, II. i. 20, fold; Tit. And., II. iii. 28.

*Yoked*, I. i. 44, two syllables.

# THE MERRY WIVES OF WINDSOR

## GLOSSARY

- Absolute*, III. iii. 56, perfect ; Ham. ii. ii. 112 [a] ; Temp., I. ii. 128.
- Abstract*, IV. ii. 56, inventory.
- Additions*, II. ii. 282, titles ; All's Well, II. iii. 118 ; Lear, V. iii. 73, 337 ; Macb. III. i. 121.
- Adresse* (address), III. v. 124, make ready ; All's Well, III. vi. 100.
- Admittance*, II. ii. 216, III. iii. 52, accepta. *oc.* of admittance, received, approved.
- Affective*, II. i. 130, affected.
- Aggravate*, II. ii. 268, add to.
- Aims* (aim), III. ii. a cry of encouragement to archers.
- Allhallowmas* (all-hallowmas), I. i. 188, All Saints' Day, November 1.
- Allow'd* (allowed), II. ii. 218, approved ; cf. 2 Hen. IV. IV. ii. 58.
- A-manie* (a many), III. iii. 64, many ; cf. 'a few,' many a.
- Amaze*, V. iii. 19, v. 225, confuse ; Meas. for Meas., IV. ii. 220.
- Amiable*, II. ii. 224, amourour ; Much Ado, III. iii. 146.
- Angels*, I. iii. 48, gold coins.
- An-heires* (mynheers), II. i. 199, gentlemen.
- Armigero*, I. i. 13, squire, corrupt for Latin *armiger*.
- Attends*, I. i. 245, waits for.
- Authenticke* (authentic), II. ii. 217, of acknowledged authority ; All's Well, II. iii. 13.
- A-vis'd* (avised), I. iv. 94, advised, aware ; Meas. for Meas., II. ii. 160.
- Ballow* (baille), I. iv. 82, fetch ; found only here.
- Beholding*, I. i. 248, under obligation ; Meas. for Meas., IV. iii. 177.
- Bestow*, IV. ii. 43, v. 106, find a place for, hide ; Errors, I. ii. 82.
- Bil-berry*, V. v. 50, whortleberry.
- Bilboe* (bilbo), I. i. 150, sword.
- Blondy* (bloody), V. v. 102, in the blood.
- Body-kins* (bodykins), II. iii. 43, an oath by the sacramental bread.
- Bolt*, III. iv. 29, blunt arrow.
- Boorded* (boarded), II. i. 81, addressed, wooed ; Tam. of Shr., I. ii. 97 ; cf. Tw. Night, I. iii. 5.
- Breeds* (breed) = bate, I. iv. 13, breeder of dissension.
- Brewage*, III. v. 31, brewed beer.
- Brib'd* (bribed), V. v. 28, cut into pieces.
- Buck-basket*, III. iii. 5, clothes basket.
- Bucking*, III. iii. 118, washing ; cf. 2 Hen. VI, IV. ii. 49.
- Buck-washing*, III. iii. 138, laundry work.
- Bully*, I. iii. 8, II. i. 197, etc., dashing fellow.
- Bully Rooke* (bully-rook), I. iii. 4, II. i. 187, etc., gallant.
- Canarie* (canary), III. ii. 78, sweet wine from the Canaries.
- Canaries*, II. ii. 62, 64, quantity.
- Car-ci-res* (careers), I. i. 165, race limits.
- Carion* (carrion), III. iii. 173, spoiled flesh, a term of contempt.
- Carres*, I. iii. 40, shows courtesy ; Love's Lab., V. iii. 362.
- Casheerd* (cashiered), I. i. 164, eased of his cash ; *casheere*, I. iii. 8, discharge.
- Cataian*, II. i. 132, Chinaman, cheat.
- Cat-a-Mountaine* (mountain), II. ii. 28, wild-cat.

# MERRY WIVES OF WINDSOR

*Chaires (chairs) of order*, V. v. 66, seats of the Knights of the Garter.

*Challices (chalices)*, III. 27, goblets.

*Characteristic (character)*, stress on second syllable: *William*.  
Jul. Cæs., II. i. 338.

*Charge*, II. ii. 156, burden put to expense.

*Chariness (chariness)*, II. i. 91, scrupulousness.

*Charmes (charms)*, II. ii. 102, enchantments.

*Cheaters*, I. iii. 63, forfeit-collectors.

*Clapper-claw*, II. iii. 62, thrash: Tro. & Crea., V. iv. 2.

*Clearly (clerkly)*, IV. v. 58, scholarly.

*Coats (coat)*, I. i. 19, V. v. 68, coat-of-arms.

*Cocks*, I. i. 275, corruption of 'God,' in oaths.

*Cog*, III. i. 108, iii. 42, wheedle, deceive; Much Ado, V. i. 106.

*Colours*, III. iv. 84, standards. John, V. ii. 78; *colour*, IV. iii. 148, pretext; Two Gen. of Ver., IV. ii. 5.

*Come off*, IV. iii. 13, pay down.

*Companion*, III. i. 108, fellow, in a contemptuous sense.

*Conceded*, I. iii. 22, ingenious.

*Confidence*, I. iv. 149, conference, conversation.

*Conicatch*, I. iii. 31, *conycatching*. I. i. 120, cheat, cheating; Tam. of Shr., V. i. 98.

*Contents*, IV. vi. 15, stress on second syllable.

*Contrary*, II. i. 183, different.

*Convey (convey)*, I. iii. 27, steal; Rich. II., IV. i. 321.

*Conversation*, II. i. 22, behaviour. Ant. & Cleo., II. vi. 145.

*Coram*, I. i. 20, corruption of 'quorum' (?).

*Costard*, III. i. 17, apple, head. Love's Lab., III. i. 73.

*Couch*, V. i. 3, v. 53, lie, lude. Much Ado, III. i. 33.

*Countrie (country)*, I. i. 201, district.

*Cowle-staffe (cowl-staff)*, III. iii. 130, pole for suspending a heavy burden.

*Curnut (cornuto)* # III. v. 64, cuckold.

*Cut*, III. iv. 48, docked, a term of contempt.

*Deceit (deceit)*, IV. ii. 161, imposture.

*Dickens*, III. ii. 18, an oath, perhaps 'devilkins.'

*Diffused*, IV. iv. 58, three syllables; uncouth.

*Distemper*, III. iii. 19, v. 6, IV. ii. 26, ill temper.

*Dole*, III. iv. 67, lot; Tam. of Shr., I. i. 144.

*Doublet*, III. i. 40, inner coat.

*Doubt*, I. iv. 39, fear, suspect; John, IV. i. 24.

*Drawer*, II. ii. 151, tapster, waiter; Hen. IV. ii. iv. 7.

*Drumble*, III. iii. 131, dawdle.

*Eld*, IV. iv. 39, the olden time.

*Elder*, II. iii. 29, elder wood.

*En-scence (ensconce)*, II. ii. 28, III. iii. 81, shelter, hide.

*Entertain (entertain)*, I. iii. 12, 49, take into service; Two Gen. of Ver., II. iv. 102.

*Ephesian*, IV. v. 20, boon companion; 2 Hen. IV. ii. 140.

*Eringoes*, V. v. 24, sea-holly, supposed to act as a love charm.

*Evitate*, V. v. 233, avoid.

*Expressure*, V. v. 72, expression, form of words; Tro. & Crea., III. iii. 217.

*Eyas-musket*, III. iii. 1, little hawk.

*Fall*, I. i. 232, for 'fault.'

*Fallow*, I. i. 84, fawn-coloured.

*Fap*, I. i. 164, drunk.

*Farthingale*, II. iii. 98, hooped petticoat; Two Gen. of Ver., II. vii. 51.

*Fartuous*, II. iii. 96, for 'virtuous.'

*Fault*, I. i. 85, III. iii. 195, misfortune; Per., IV. ii. 91.

*Fee-simile*, IV. ii. 195, absolute ownership.

*Fellow*, V. v. 30, game-keeper.

*Fico*, I. iii. 27, fig.

*Fights*, II. ii. 130, canvas screens used during naval battles.

*Figures*, IV. ii. 101, fancies; Jul. Cæs., II. i. 257.

# GLOSSARY

*Fine*, IV. ii. 206, in absolute possession.

*Fixed*, V. v. 11, two syllable.

*Flannel*, V. v. 21, a Washman, flannel being made in Wales.

*Foigne (join)*, II. ii. 104, the fencing; a Hen. IV. II. i. 58.

*Foolishian (foolish)*, III. iii. 173, misprint, anticipating the ending of the next word.

*Forced*, V. v. 235, two syllables.

*Frank*, III. i. 90, quarrelsome.

*Frist*, V. v. 146, coarse woollen.

*Froth*, I. iii. 15, raise the foam on a tankard.

*Fullam*, I. iii. 79, loaded dice.

*Gally-maufray (galli-maufray)*, II. i. 207, medley, here 'the female sex'; Wint. Tale, IV. iv. 354.

*Gar*, I. iv. 102, etc., corruption of 'God.'

*Geminy*, II. ii. 22, pair of twins.

*Give us leave*, II. ii. 150, withdraw; Two Gen. of Ver., II. i. 4.

*Good-fer (good-year)*, I. iv. 113, an oath, referring to a loathsome disease, equivalent to 'a pox on it.'

*Gourd*, I. iii. 78, false dice.

*Grated upon*, II. ii. 8, vexed.

*Groates (grouets)*, I. i. 144, four-penny bits.

*Hacks (hack)*, II. i. 47; *hac*, IV. i. 60, grow cheap (?)

*Had rather*, III. iii. 110, good English, the following clause being the object of *had* = 'would have.'

*Haire (hair)*, II. iii. 30, grain, nature; cf. *heire*, 1 Hen. IV. IV. i. 60.

*Hardest*, II. iii. 40, harshest.

*Hawthorns (henthorne) buds*, III. ii. 65, dandelies.

*Have with you*, 1st I. 143, 200. I will go with you; As You, I. ii. 255.

*Having*, III. ii. 65, property; As You, III. ii. 363.

*Havior (haviour)*, I. iii. 71, deportment; Tw. Night, III. iv. 204.

*Hindes (hinds)*, I. v. 88, servants.

*Hold*, V. i. 3, keep to a bargain,

*hold up*; V. v. 111, keep up; Mids. Night Dr., III. ii. 246.

*Holliday (holiday)*, III. ii. 62, cheap language, not of every day.

*Honest*, 2. iv. 128, 139, etc., virtuous chaste.

*Honesty*, II. i. 78, 91, etc., virtue.

*Horne (horn)-mad*, I. iv. 47, mad as a bull.

*Humor*, I. i. 126, *humours*, 152, whim, whims.

*Husband*, IV. vi. 54, manage well; Tam. of Shr., I. i. 72.

*I (ay)*, I. i. 123, 125, etc., yes, very well.

*Illiads (æillades)*, I. iii. 53, glances; cf. *cliads*, Lear, IV. v. 31.

*Image*, IV. vi. 19, idea; Meas. for Meas., III. i. 279.

*Impatient*, III. iv. 73, four syllables, im-pa'-she-ent.

*Infection*, II. ii. 122, affection.

*Ingross'd (engrossed)*, II. ii. 188, seized; cf. All's Well, III. i. 60.

*Instance*, II. ii. 234, example; Errors, IV. iii. 88.

*Intention*, I. iii. 59, intentness; Wint. Tale, I. ii. 167.

*Intolterable (intolerable)*, V. v. 161, monstrous, enormous.

*It*, II. i. 198, he, this, used for person especially before 'is'; a Hen. IV, III. ii. 264.

*Jack-a-lent*, III. iii. 24, V. v. 134, stuffed puppet.

*Jayes (jays)*, III. iii. 37, immodest women; Cymb., III. iv. 52.

*Keiser*, I. iii. 21, Kaiser, German emperor.

*Kibes*, I. iii. 30, chilblains; Ham. V. i. 145.

*Kissing comfits*, V. v. 24, scented sugarplums.

*Labras*, I. i. 151, lips.

*Larded*, IV. vi. 16, garnished; Ham., IV. v. 37.

*Larum*, III. v. 65, alarm; a Hen. IV, III. i. 19.

*Latine (latten)*, I. i. 150, a soft alloy of copper.

*Laundry*, I. ii. 6, laundress.

*Lay*, II. ii. 63, resided.

# MERRY WIVES OF WINDSOR

- Leere (leer)*, I. iii. 40, smiling look.
- Lemman (leman)*, IV. ii. 151, lover; Tw. Night, II. iii. 13.
- Lewdesters*, V. iii. 23, libertines.
- Life*, III. iii. 107, name, reputation.
- Liking*, II. i. 52, bodily conjunction; Hen. IV, III. iii. 7.
- Liquor*, IV. v. 98, grease.
- Love (lime)*, I. iii. 16, make liquor sparkle.
- Loves*, II. ii. 110, for love's sake; Mids. Night Dr., II. ii. 160.
- Luces*, I. i. 19, pike (fish).
- Lurch*, II. ii. 27, rob; Cor. II. ii. 113.
- Luxurie (luxury)*, V. v. 101, wantonness; Meas. for Meas., V. i. 556.
- Lye (lie)*, II. i. 163, lodge.
- Made*, II. i. 215, did.
- Make*, I. iv. 103, see *meddle*; IV. ii. 48, do.
- Marry trap*, I. i. 155, you are caught (P).
- Me*, I. iii. 50, 51, IV. ii. 137, ethical dative.
- Meddle or make*, I. iv. 103, make mischief; Much Ado, III. iii. 52.
- Meethegins*, V. v. 167, mead, a drink of fermented honey.
- Middle earth*, V. v. 85, the human world.
- Mill-sixpences*, I. i. 144, milled sixpences.
- Montant*, II. iii. 27, upward stroke in fencing.
- Motion*, I. i. 53, 198, III. iv. 66, proposal.
- Mountaine (mountain)*, I. i. 149, ultramontane, barbarous.
- Muse*, V. v. 245, be melancholy; Two Gen. of Ver., II. i. 166.
- Nay-word*, II. ii. 121, password.
- Nut-hooks*, I. i. 155, term of contempt, thief; Hen. IV, V. iv. 11.
- Obsequious*, IV. ii. 5, zealous; Meas. for Meas., II. iv. 31.
- Odd's-heart-lings (Od's heart-lings)*, III. iv. 59, an oath, by 'God's heart.'
- Od's-Nounes (Od's nouns)*, IV. i. 23, corruption of 'God's wounds.'
- Old*, I. ii. 9, intense, 'tall'; Mer. of Ven., IV. i. 19.
- Ors-looked (or-looked)*, V. v. 88, bewitched.
- Oris (ark)*, I. i. 135, III. i. 17, ark.
- Other*, II. ii. 237, other of; Lear, I. iv. 219.
- Ouphes*, IV. iv. 53, V. v. 62, goblins.
- Oyes*, V. v. 46, hear ye!
- Pairing (paring)-knee*, I. i. 22, round-bladed cutter.
- Parcell (parcel)*, I. i. 210, part; Errors, V. i. 114.
- Passant*, I. i. 22, walking, in heraldry.
- Passes*, IV. ii. 113, *past & passed*; I. i. 271, exceeds, exceeded bounds.
- Pauca, verba*, I. i. 116; *pauca*, I. i. 126, few words, briefly; Hen. V. II. i. 75.
- Peaking*, III. v. 64, sneaking; cf. Ham. II. ii. 590.
- Pecvish*, I. iv. 15, foolish.
- Pentioners (pensioners)*, II. ii. 77, the royal body-guard.
- Period*, IV. ii. 206, conclusion; Hen. IV, IV. v. 253.
- Perpend*, II. i. 107, consider, a clown's word; As You, III. ii. 66.
- Pheazar (Pheazar)*, I. iii. 11, nonsense word from *phese*. tease; cf. Tam. of Shr., I. i. 4.
- Pinnasse (pinnace)*, I. iii. 73, ship's tender, gig; Hen. VI, IV. i. 11.
- Pipe-wine*, III. ii. 80, wine from the cask.
- Pittis-ward*, III. i. 8, toward the plity, or bear pit.
- Plummet*, V. v. 171, sounding lead.
- Posset*, I. iv. 10, V. v. 178, a dish somewhat like a welsh rarebit.
- Post-master*, V. v. 195, keeper of post-horses.
- Pottle*, II. i. 193, III. v. 28, two-quart tankard.
- Pouleat (polecat)*, IV. ii. 171, skunk.
- Prabbles*, I. i. 55, brabbles, quarrels; Tw. Night, V. i. 65; Hen. V, IV. viii. 70.
- Predominate*, II. ii. 266, prevail, an astrological term; All's Well, I. i. 203.

# GLOSSARY

*Preparations*, II. ii. 25, accomplishment.

*Primero*, I. v. 101, game of cards; Hen. VIII. V. 12.

*Property*, III. i. 14, too means; Jul. Cæs., IV. i. 1.

*Puddings*, II. i. 28, entrails of animals, used to make meat puddings.

*Pumpion*, III. iii. 36, pumpkin.

*Puncke* (*punk*), II. ii. 129, stench.

*Puncto* (*punto*), II. iii. 26, a thrust in fencing.

*Putting downe* (*down*), II. i. 26, abolishing.

*Quaint*, IV. vi. 42, elegant, artistic; Much Ado, III. iv. 21.

*Quality*, V. v. 45, business, duties; Hen. V, III. vi. 139.

*Quarter*, I. i. 25, quarter one's arms.

*Queane* (*quean*), IV. ii. 158, slut.

*Quick*, III. iv. 90, alive; Wint. Tale, IV. iv. 153.

*Ranke* (*rank*), IV. vi. 24, strong, hot, cf. Ham., III. iv. 162.

*Red-lattice*, II. ii. 29, of ale-house windows.

*Relent*, II. ii. 32, repent.

*Reverse*, II. iii. 26, back stroke in fencing.

*Runnion* (*ronyon*), IV. ii. 171, mangy creature; Macb. I. iii. 9.

*Rushling*, II. ii. 68, rustling.

*Sacke* (*sack*), II. i. 11, Spanish white wine.

*Sadnesse* (*sadness*), III. v. 113, seriousness.

*Scall*, III. i. 107, scald, scabby.

*Scape*, II. i. 4, III. v. 106, 136, be saved from.

*Scut*, V. v. 22, short tail.

*Sea-cole* (*coal*), I. iv. 11, mineral coal; 2 Hen. IV. II. i. 78.

*Secure*, II. i. 212, ii. 283, careless, unsuspecting.

*Semi-circled*, III. iii. 57, having no hoop in front.

*Severall* (*several*), III. v. 98, V. v. 66, separate; Meas. for Meas., II. iv. 4.

*Shaf*, III. iv. 29, sharp arrow.

*Shent*, I. iv. 36, scolded, punished; Tw. Night, IV. ii. 103.

*Ship-tyre* (*tire*), III. iii. 51, head-dress with hanging cords or ribbons.

*Shovelboards* (*-boards*), I. i. 144, broad shillings, used in the game of this name.

*Shrewd*, II. ii. 214, evil; Meas. for Meas., II. i. 246.

*Simples*, I. iv. 60, III. iii. 66, medicinal herbs; Rom. & Jul., V. i. 46.

*Sir*, I. i. 6, 192, etc., a title of the clergy; As You, III. iii. 39.

*Sit*, I. iii. 10, have as my expenses.

*Slacke* (*slack*), III. iv. 112, neglect.

*Slighted*, III. v. 10, tossed.

*Small*, I. i. 48, high, treble; Tw. Night, I. iv. 35; Mids. Night Dr., I. ii. 47.

*Softly-sprighted*, I. iv. 25, soft-spirited, mild.

*Something*, IV. v. 24, somewhat.

*Soone* (*soon*) *at night*, I. iv. 10, II. ii. 268, to-night.

*Sot*, III. i. 103, fool; Temp., III. ii. 98.

*Sped*, III. v. 61, had good luck.

*Sprag*, IV. i. 75, ready.

*Staggering*, III. iii. 13, hesitating; cf. Meas. for Meas., I. ii. 164.

*Stale*, II. iii. 26, horse-urine.

*Stampes* (*stamps*), III. iv. 20, coins; Cymb., V. iv. 28.

*Stile* (*style*), II. ii. 269, list of titles.

*Stoccado's* (*stoccadoes*), II. i. 204, thrusts in fencing.

*Stock*, II. iii. 26, same as *stoccado*.

*Straine* (*strain*), II. i. 80, quality.

*Sufferance*, IV. ii. 4, sufferings; 1 Hen. IV. V. i. 58.

*Supposed*, IV. iv. 66, three syllables, *sub-pos-ed*.

*Swing'd* (*swinged*), V. v. 193, beaten; cf. Two Gen. of Ver., II. i. 81.

*Takes*, IV. iv. 35, bewitches; Ham., I. i. 162.

*Taking*, III. iii. 160, fright; Lucr., I. 453.

*Tall*, I. iv. 26, II. i. 207, ii. 13, strong, sturdy; Wint. Tale, V. ii. 164.

# MERRY WIVES OF TENDSOR

*Tester*, I. iii. 80, sixpence.  
*That*, III. v. 81, so that.  
*Thick skin*, IV. v. 4, blockhead ;  
 Mids. Night Dr., III. ii.  
*Thorough*, IV. v. 33, through.  
*Thoroughly*, I. iv. 84, thoroughly.  
*Thrum'd* (*thrummed*), IV. iii. 78,  
 tufted, made of coarse ends of  
 yarn.  
*Tightly*, I. iii. 72, promptly ; II. iii.  
 62, soundly.  
*Tire*, III. iii. 51, head-dress.  
*To*, III. iii. 89, for ; Temp. II. i.  
 78.  
*To night* (*to-night*), III. iii. 142,  
 last night ; Much Ado, III. v.  
 31.  
*Too-too*, II. ii. 237, much too ;  
 Mer. of Ven., II. vi. 49.  
*Toyes* (*toys*), V. v. 47, trifles ;  
 Ant. & Cleo., V. ii. 197.  
*Trails* (*trail*), IV. ii. 183, scent  
 of game.  
*Traverse*, II. iii. 25, change of  
 places (?)  
*Tricking*, IV. iv. 86, costumes.  
*Troa* (*traw*), I. iv. 122, wonder.  
*Trundle-bed*, IV. v. 10, trundle-  
 bed, on casters, put under the  
 larger bed during the day.  
*Turne* (*turn*), V. v. 92, put ;  
 Temp., I. ii. 80.  
*Tyre-valiant*, III. iii. 51, a fashion  
 in head-dressing.  
*Uncaps*, III. iii. 146, unearth.  
*Undutious*, V. v. 232, undutiful.  
*Unseason'd* (*unseasoned*), II. ii.  
 159, unseasonable, ill-timed ; 2  
 Hen. IV, III. i. 106.  
*Unwaidd* (*unweighed*), II. i. 20,  
 ill-considered.  
*Urchins*, IV. iv. 53, imps, goblins.  
*Vagram*, III. i. 23, random, vaga-  
 bond ; Much Ado, III. iii. 26.  
*Veney*, I. i. 299, bouts, rounds ;  
 cf. Love's Lab., V. i. 59.  
*Viza-ments* (*vicinements*), I. i. 40,  
 considerations, thoughts.  
*Vizards*, IV. iv. 77, masks.

*Viewing* *dog*, III. e. 105, for  
 'flout-stock,' laughing-stock.  
*Voies*, I. iii. 42, interpretation,  
 expression.  
*Ward*, II. iii. 236, posture of  
 defence ; Temp., I. ii. 552.  
*Warreners*, iv. 28, keeper of a  
 close for birds or rabbits.  
*Wash*, III. iii. 130, rid.  
*Watch* (*watched*), V. v. 108,  
 tamed by sleeplessness, a term of  
 falconry.  
*Were*, III. iii. 138, originally an  
 impersonal verb, 'it were,' the  
 preceding pronoun being dative  
 and the following verb or clause  
 the subject.  
*When as* (*whenas*), III. i. 22,  
 when.  
*Whiting*, III. iii. 118, bleaching.  
*Whitsters*, III. iii. 14, bleachers.  
*Who more bold*, IV. v. 55, the  
 boldest.  
*Wide*, of, III. i. 52, indifferent to.  
*Winks* (*wink*), V. v. 53, shut the  
 eyes ; Temp. II. i. 229.  
*Wise*, I. iii. 27, initiate, rogues.  
*Wise-woman*, IV. v. 28, 59,  
 woman skilled in fortune telling,  
 etc. ; Tw. Night, III. iv. 106.  
*With*, III. v. 99, by.  
*Wittoll*, II. ii. 282, cuckold.  
*Wittolly*, II. ii. 237, cuckoldy.  
*Woodman*, V. v. 31, hunter,  
 poacher.  
*Worts*, I. i. 117, herbs.  
*Wot*, II. ii. 87, know ; Love's Lab.,  
 I. i. 96.  
*Wrongs*, IV. ii. 145, is unworthy  
 of.  
*Yallowness* (*yellowness*), I. iii.  
 94, jealousy.  
*Yead*, I. i. 146, abbreviation of  
 Edward.  
*Yern*, III. v. 39, grieve ; Rich. II,  
 V. v. 79.  
*Yokes* (*yokes*), V. v. 113, horns.



